

FLOW

Art
Glasgow

Issue 10

The magazine of The Glasgow School of Art



THERE WILL BE
NO MIRACLES
HERE

WELCOME

Welcome to Issue 10 of *Flow*.

Nathan Coley's work, pictured on the front of this issue of *Flow*, makes a bold declaration – *There will be no miracles here*. However, the word miracle is derived from the Latin word miraculum meaning 'something wonderful' and had we commissioned Nathan to produce a similar piece of work for the School, he could have boldly declared *There are miracles here* – there is 'something wonderful' here.

We try to share the 'something wonderful' that is The Glasgow School of Art in every issue of *Flow* and this issue is no different, sharing with you the successes and achievements of our students, alumni and staff, but also some of the challenges that the School is facing and the creative ways in which we are addressing them. This issue looks at scholarships and the co-curriculum. Through our responses to these challenges, we are not only building on our tradition of access, but are continuing to produce graduates who are professionally orientated and socially engaged.

As you read this issue, think about the wonderful, think about the School and think about how you can be part of something wonderful at The Glasgow School of Art.

STOP PRESS!

TURNER PRIZE NOMINATION

Environmental Art graduate, Nathan Coley (1989), has been nominated for the 2007 Turner Prize for his solo exhibition at Mount Stuart, Isle of Bute (cover), the public installation, *Camouflage Church*, at Spain's Santiago de Compostela and his contribution to a group exhibition at the Museum of Contemporary Art in Belgrade. The winner will be announced on 3 December 2007.

SCOTTISH DESIGN AWARDS

Congratulations to GSA graduates Gareth Hoskins, Robin Lee, Alan Dunlop, Craig Wilson, Lynn Devine, Janice Kirkpatrick and Ross Hunter of *Graven Images*, and Emlyn Firth and Stuart Gilmour of *Stand*, who all walked away with awards on the night.

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Cover Image:
There will be no miracles here,
 installation view at Mount Stuart.
 Nathan Coley
 Photo: Kenneth Hunter

→ BRIEFING

Hot 50

Design Week magazine has put the GSA into its HOT 50 honours list of people and organisations that have made a significant contribution to design.

The magazine describes the GSA as a leader in the field of design education and commends the School for engaging in 'socially relevant design rather than just creating a product'.

SIE Success for Red Button

For the fourth year in succession, GSA students have won prizes in the Scottish Institute for Enterprise National Undergraduate Business Plan Competition.

Third year Product Design Engineering students, James Brown and Nicky Pang – and Glasgow University's Amanda Young – from Red Button Design, won the first prize of £16,000 for an innovative Reverse Osmosis Sanitation System (ROSS).

ROSS is a water sanitation, transport and storage device specifically tailored to suit the demands of poverty stricken developing countries and enables individuals to collect water and sanitise it for drinking or bathing.

This is the second year in succession that GSA students have won first prize and the fourth in a row that GSA students have been placed in the top three.

OBE for architecture professor

Professor Colin Porteous, Senior Researcher in the Mackintosh School of Architecture, has been awarded an OBE in the New Year Honours list. Colin was honoured for his services to architecture.

Olympic Medals Unveiled

The 2008 Olympic Medals have been unveiled by their designer, Professor Xiao Yong, of partner institution The Central Academy of Fine Arts in Beijing – with which the GSA operates a joint international programme.

Made of gold and jade, the medals symbolise nobility and virtue, and represent traditional Chinese values of ethics and honour. Noble and elegant, the medals are a blend of traditional Chinese culture and Greek Olympism.

MAKING WAVES

A GLASGOW SCHOOL OF ART EDUCATION INFORMS ITS STUDENTS WITH A UNIQUE LEARNING EXPERIENCE. *FLOW* CAUGHT UP WITH FIVE GRADUATES WHO HAD THE CHANCE TO REACH THEIR POTENTIAL WITH THE SUPPORT OF A SCHOLARSHIP.

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

The GSA contributes culturally:

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

The GSA contributes socially:

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

The GSA contributes economically:

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

The GSA contributes educationally:

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



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Name: Ross Watkins
Programme: Textiles (2003),
3D Motion Graphics (2005)
Current role: Edit Assistant at IWC Media
Scholarship: GSA Postgraduate Bursary

What's your favourite part of your current role?

My job revolves around supporting TV editors and directors at the post-production stage. I enjoy having a hand in the programme-making process as it all comes together. When programmes come in we digitise the tapes into the Avid system. It's an excellent job for learning and being thrown in the deep end, this job is definitely the best way to get in to being an editor.

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

The Art School has drafted hundreds of talented young people into the creative industries and of these people, most will remember things like school trips to the Open Day or Degree Show as the moment they thought it was possible to consider making artwork for a living. I think the role the Art School plays in the first place is to get them hooked on this idea early enough.

What is your fondest memory of the GSA?

The street parties are definitely right up there although it seemed to rain every year and still does. That, and a certain fellow textiles student setting the fire alarm off trying to do an all-nighter in the print studio, much to the delight of the janitors at the time.

What difference has being awarded a scholarship made to you?

The scholarship paid my entire postgraduate fee – without it I couldn't have even come close to raising the funds to study the course I wanted. The course was £3900 per year for two years. I was awarded £5000 per year so it also gave me a chunk of money each year for subsistence. My job was set out for a graduate in a course in moving image production. Being on the postgraduate course is the number one reason I got this job.

What advice would you give students receiving a scholarship?

Once you get the scholarship you should want to do it justice. You should be spurred on by the faith that others have shown in your work.

- 3 Remember
Karla Black
- 4 Karla Black
- 5 El Campillo, Ronda
Charlie Jamieson
- 6 Charlie Jamieson



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Name: Karla Black
Programme: BA(Hons) Fine Art - Sculpture (1999), MPhil Art In Organisational Contexts 2000, MFA 2004
Current role: Artist
Scholarship: West of Scotland Postgraduate Scholarship, Hope Scott Trust Scholarship, Robertson Trust Scholarship.

Name: Charlie Jamieson
Programme: DA Sculpture (1974), MFA (TCU, 1976)
Current role: Painter, Photographer, Actor (Still Game, Blake's 7), President of Paisley Art Institute and Chairman/co-founder of the Aspect Prize
Scholarship: Haldane Scholarship

What is your favourite part of your current role?
 Just being able to concentrate fully on making work in my studio and on-site in galleries for exhibitions. It feels so great to me to no longer have to have a job or do anything for money apart from my artwork. The fact that this situation has been a long time coming makes me appreciate it even more. It is only in the last year and a half that I have been represented successfully by a commercial gallery and that the work has had important international exposure.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?
 So many good artists are graduates of The Glasgow School of Art, many of whom have very visible international careers now. An art school education is unusual and invaluable because it is so self-directed and open. The Glasgow School of Art puts particular emphasis on historical awareness, self-reflexive criticism and a seriousness of purpose that is obvious in the work of the artists who began their practices there.

What is your fondest memory of the GSA?
 I have lots of art school memories: the friendships that were formed there that I still have and that are very important to me; realisations made and interests and ideas sparked, as well as all the good times we had and all the art I saw on school trips to Amsterdam, London, Liverpool, Edinburgh and the Scottish Sculpture Studios in Lumsden.

What difference has being awarding a scholarship made to you?
 The scholarships I received made a huge difference to me in that I was able to concentrate purely on my studio work and not be distracted by having to get a job to see me through my postgraduate studies.

What advice would you give students receiving a scholarship?
 Try to use it to maximise your time in the studio.

What's your favourite part of your current role?
 My main thrust is painting. I just can't paint enough. Half a year ago I wasn't selling anything so I had this backlog but I've sold every week since mid December which is excellent. I've spent the last six months taking photographs for 'A Portrait of Glasgow'. I'm to be hung from the tower at the science centre in a basket; it's going to be an amazing photograph.

With the Aspect Prize it's great to do something that helps people; that gives me great satisfaction. I want to do more acting too because I haven't done enough in the past few years. Acting is a technical thing as well as an artistic rush, you have two people, studios, cameras, the detail and the edge, there's a danger too because if you stumble or fall you're in the shit, it's brilliant, I love it.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?
 Its impact locally is totally huge and its impact on the global scene is also huge. You just have to look at the alumni to see that some pretty great people come out of here. We're so lucky with that building as well; I spent five years in the Mackintosh building and before that as a kid on Saturday mornings.

What is your fondest memory of the GSA?
 The early 70s were a riot, compared to today it was a very non-PC world which made it very amusing. If I hadn't come here I would have had a stunted emotional life and would have probably died somewhere teaching. There was a real mutual respect between staff and students, they all joined in and we had a lot of great times and learned a lot. The experience of just talking to someone who was making their living as an artist was wonderful.

What difference has being awarding a scholarship made to you?
 I travelled and painted, it's what I do now. I'd never really travelled before apart from a bit with my parents to Italy in a car full of family. It totally alters your outlook and lets you see outside your environment which is always good. The bigness of the sky and the colours you see in the South of the US will stay with me forever.

What advice would you give students receiving a scholarship?
 I'd just say go out there and do what you want to do. This isn't about logic; it's about finding the stepping stone for your creativity, which isn't logical.

www.charlesjamieson.co.uk
www.paisleyartinstitute.org.uk
www.theaspectprize.com

"THE SCHOLARSHIPS I RECEIVED MADE A HUGE DIFFERENCE TO ME IN THAT I WAS ABLE TO CONCENTRATE PURELY ON MY STUDIO WORK."

- 7 Students of North Lanarkshire Councils' music class.
- 8 Irene Halliday
- 9 Jill Malvenan
- 10 Kilmarnock Bus Station – a redevelopment of an existing building by Jillian Malvenan with Elder & Cannon



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Name: Irene Halliday
Programme: BA (Hons) Silversmithing and Jewellery (1982), MA Design (1983)
Current role: Arts Outreach Manager, North Lanarkshire Council
Scholarship: Sam Maver Bequest Scholarship

Name: Jill Malvenan
Programme: BArch (1980), Dip Arch (1983), MArch (1984)
Current role: Founder of Urbis Architects
Scholarship: Haldane Scholarship

What is your favourite part of your current role?

I like providing opportunities for people in their own community. I manage a team of arts development officers who develop arts programmes throughout the council ranging from visual arts, photography and drama to music and dance classes. We're responsible for 113 arts classes every week, it's all about accessibility. We get people involved in the arts at a grass roots level and try and offer people a creative and participatory experience.

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

It's quite a tight wee community which has a huge international reputation; people come from all over the world to study here now. The graduates certainly take their reputation around the world. It helped develop my creativity and the standards and a quality of work that I take in to my work now. It's certainly a good ambassador for Glasgow.

What is your fondest memory of the GSA?

When I was doing my Masters my year group were given a studio on the top floor of the Mackintosh building at the end of the hen run. It was the most beautiful studio with beautiful light. It was a lovely, lovely room and a really nice space to be in. It was really nice to have access to that kind of space.

What difference has being awarded a scholarship made to you?

I went to Amsterdam because Dutch contemporary jewellery was so different to what was happening anywhere else. It really informed my work and gave me the chance to see different things and be inspired by what I saw. It's an expensive life being a student so it's good if the Art School can generate financial support to distribute to worthy cases. It's all about culture, art and experience.

What advice would you give students receiving a scholarship?

Use it for something you would otherwise not be able to do. Push yourself in another direction, it's for learning, it's about your education in a wider sense.

What is your favourite part of your current role?

Seeing the things being built. If you're standing there and it feels good it's a great feeling. There are few typical days, I could be visiting big sites in city centre's one day, discussing developments which may take years to come to fruition, and the next day, I could be in the office working on construction details for a house to be built almost immediately.

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

Graduates of the Mackintosh School of Architecture and their contribution to Glasgow have gained international recognition. The city has a reputation for innovation and for challenging the establishment. There was a feeling of freshness, of excitement, and a buzz which was inspired by the tutors but also by the proximity to and contact with the School of Art.

What is your fondest memory of the GSA?

My first day. Our tutors had salvaged the fittings of a Glasgow pub and cafe being demolished. Our first project was to take a crit room in the school, blag some black paint from the janitors and turn it into a café. We built up the bar, reconstructed the booths, and touched up old price lists for the walls. It was a fantastic introduction to architecture, taking a space that had negative associations and turning it into somewhere that people would want to be. That crit room is now the Vic.

What difference has being awarded a scholarship made to you?

I used it to part fund a trip to the US to see some Frank Lloyd Wright buildings and the Sea Ranch residential development, which at the time was cutting edge. You store a mental bank of images and associations of space and the more experiences you have the more interesting – hopefully – your work is.

What advice would you give students receiving a scholarship?

Use it for something you wouldn't normally be able to do, look out of the box a bit. Often when you're studying your head is down and you have less time, it's nice to stick your head above the parapet and see some other things.

“OUR FIRST PROJECT WAS TO TAKE A CRIT ROOM IN THE SCHOOL, BLAG SOME BLACK PAINT FROM THE JANITORS AND TURN IT INTO A CAFÉ... THAT CRIT ROOM IS NOW THE VIC.”

- 1 The Digital Art School
Courtesy of The Glasgow School
of Art's Digital Design Studio
- 2 City Buddy in action
Craig Smith
- 3 Atlantic Restaurant
Digital Design Studio

→ BRIEFING

Clydebank rebuilt

Digital Design Studio students are designing a specially commissioned 3D representation of Clydebank's John Brown Shipyard as part of the Clydebank Rebuilt preservation project.

Visitors to the £175,000 exhibition will be able to observe the digital recreation of the famous shipyard from the top of one of the few remaining relics of Clydebank's shipbuilding industry – a 120 foot Titan Crane – depicting the yard as it was when the QE2 was built and tens of thousands of workers were employed in Clydebank's shipyards.

The students will use old photographs of the yard to reconstruct photo-real computer images and a 3D geographical overlay of where the John Brown yard used to be.

Potting from Glasgow to Afghanistan

Third year Ceramic Design student, Ester Svensson, is taking a year out to work on a ceramics project with the Turquoise Mountain Foundation in Afghanistan.

Ester will contribute to the regeneration of Kabul's historic commercial centre by providing basic services, training local students, saving historic buildings and constructing a new bazaar and galleries for traditional craft businesses.

Freehand is a cut above the rest

Surgeons at Canniesburn plastic surgery unit have enlisted the help of visiting First Year Product Design and Continuing Education tutor, Cynthia Bowles.

Consultant Plastic, Taimur Shoab, explained, "We often draw as part of our work and I think all plastic surgeons should have an element of artistic skill."

"What I now see are shadows and where the light falls on the face. Obviously when the person is lying on the operating table the light is falling directly on the nose but when they're standing up there's light falling on different places."

GSA NEWS



1

Mackintosh Building – open for offers!

The Digital Mackintosh Adopt a Brick campaign raised over £11,000 in its first week, with new sales racking up by the day.

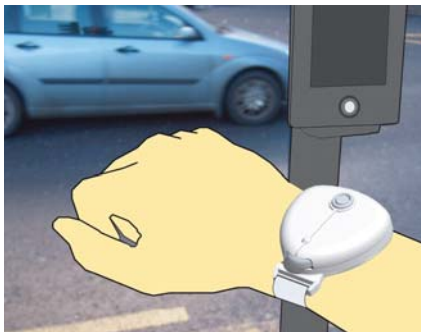
The specially designed Digital Art School – selected as *Adobe Site-of-the-Day* for its 'strong visual design, superior functionality and innovative use of Adobe products' – was developed by the GSA's Digital Design Studio to raise additional funds for the Mackintosh Conservation and Access Project. Virtual segments of the building are now being sold online to donors who wish to be associated with specific parts of the building.

Using a click to donate process, donations can be made quickly and safely online. The Campaigns Team will then personally respond with an email and an e-certificate acknowledging each gift.

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 cost of the Mackintosh conservation work is just over £8.6 million and so far the campaigns team has raised an impressive £7.5 million with support from the Heritage Lottery Fund, Historic Scotland, Scottish Enterprise Glasgow, Glasgow City Council and generous private donors.

You can adopt your own piece of the building at www.digitalmackintosh.co.uk.



2

RSA design directions

Product Design Engineering MEng student, Craig Smith, was joint winner in the *Streets Ahead* category of the *RSA Design Directions* competition.

The Competition challenges young designers to consider how their future professional responsibilities can have a meaningful effect on business, public services and wider societal and ethical concerns.

Worn around the wrist, Craig's discreet *City Buddy* helps blind and partially-sighted users to navigate and interact with the urban environment using a small RFID (Radio Frequency Identification) chip.

The *City Buddy* is activated by a signal emitted by the road crossing. The user can then remotely operate the crossing before being notified when it is safe to cross by a combination of audio and vibration feedback.



3

Empire Exhibition lives on 3D

The Digital Design Studio are putting the finishing touches to a 3D, photo realistic recreation of a world-famous architectural landscape from Glasgow's past as part of a £146,000 research project.

The 3D version of the famous Empire Exhibition will recreate the original show of 150 buildings which attracted crowds of over 12.5m to Bellahouston Park over six months in 1938.

The 21st century recreation will be on show at the House for an Art Lover in Bellahouston Park where visitors can view the attraction in a dedicated interpretation room which will double as an education suite for Glasgow's schools.

It will also be available online as a major website.

→ BRIEFING

Alumnus awarded royal distinction

Ian Callum (Industrial Design, 1977) has recently been awarded the distinction of 'Royal Designer for Industry' by the RSA for 'sustained excellence in aesthetic and efficient design for industry'.

Only 200 designers may hold the distinction at any time and it is regarded as the highest honour to be obtained in the UK in the field of Industrial Design.

Ian, Director of Design at Jaguar, is acknowledged as one of the world's leading automotive designers and is currently working on the next generation of Jaguar products.

This is the second award for Ian Callum in the last year who also received the Jim Clark Memorial Award, given by the Association of Scottish Motoring Writers.

Maturation of MEDes

The establishment of the Masters of European Design (MEDes) as one of Europe's leading international design programmes was underlined this year as the inter-school workshop returned to the GSA, seven years after its launch at the School in 2000.

Students studying the five-year MEDes participate in two year-long exchanges at one of the seven member institutions and each year one of the Schools is selected as the 'host', where all of the students gather for a group workshop in the spring.

After being held at seven different workshops around Europe – the GSA; UIAH, Helsinki; Politecnico de Milano; Les Ateliers, Paris; Stuttgart; Koln and Konstfack, Stockholm – it was fitting that the GSA, the original host and driving force behind the MEDes, was the location for the new iteration.

The 2007 project, *Excess*, introduced students – through lectures, workshops and city exploration – to the theme of excess with students presenting a design response to alter this particular aspect of the city.

1 Year 4 Silversmithing & Jewellery student, Fraser Hamilton, prepares his exhibition space for the 2007 Degree Show.

EGALITARIAN EDUCATION FOR THE TALENT OF TOMORROW



When Fraser Hamilton recalls the time he spent last year at the illustrious Hiko Mizuno College of Jewellery in Tokyo, the phrase he continually uses is "mind-blowing".

By Stephen Breen

→ If it had not been for the financial assistance he received through a bursary in his third year at the GSA, Hamilton would never have been able to attend the prestigious course. The 21 year-old was so inspired by the experience of studying for three months in Japan that it convinced him to enrol in a two-year Masters degree at the Royal College of Arts in London.

"It was totally brilliant to study there, and if I had not been able to support myself in Japan, I would not be able to do the work that has helped me get to where I am going today," he said.

"I came away from my experience in Japan convinced I wanted to do a Masters to continue what I was doing. It was just mind-blowing."

The money that Hamilton, who is from Oban, received made a real and practical difference, allowing him to buy materials such as silver, rubber and plastics and to pay for casting facilities.

Because of the outlay on materials – which can be hundreds of pounds at undergraduate level and significantly more for postgraduate studies – taking a course at art school can be far more expensive than going to university.

Every year, thousands of prospective graduate and undergraduate students have a burning desire to study at the GSA, but it is a sad fact that money – not talent – is often the insurmountable barrier that prevents them from taking the courses that allow them to unleash their full potential. →



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→ However, scholarships and travel bursaries, like the one Hamilton obtained from the Friends of Glasgow School of Art, can help turn the dreams of the next generation of artists, designers and architects into reality.

Scott Parsons, Head of Marketing and Development at the GSA, said: "Scholarships are a huge tool that allow people to study. In some US schools, 80% of the students are on scholarships, but that culture has not yet permeated into the UK.

"If we want to continue to attract the best students, then scholarships are going to become more and more important. Scholarships are a vote of confidence in a person. They can be completely transformational and dramatically change people's lives."

Because of the international reputation of the GSA, emergent designers, architects and artists not just from the UK, but from other parts of the world, aspire to come to Glasgow to study. The GSA believes access to the world-class education it offers should be based on talent, ability and the potential of applicants – not whether they can afford to pay.

The School is fully aware that if it is to continue to attract the best students – locally, nationally or internationally – then the financial barriers need to be addressed. Who knows how many potentially brilliant young artists, architects or designers from Scotland, the UK and overseas, could have flourished at the GSA but did not have the chance to enrol because they did not have the money?

To address this issue, in 2002, the School set up the Next Generation Fund to finance a portfolio of scholarships to ensure financial constraints do not stop the brightest and the best from achieving their full potential at the GSA.

The Fund had a target of raising £500,000 over five years, but due to the generosity of alumni, friends and supporters of the School, more than £1.4m has been donated, with another £1million pledged through legacies and bequests. This support has allowed the Next Generation Fund to support undergraduate and postgraduate scholarships in three distinct areas: international scholarships, research scholarships, and access scholarships. It has also provided travel bursaries that have granted a number of students, who would not normally be in a position to finance studies abroad, the chance to undertake an international exchange as part of their third year of study.

The days when UK students received a grant are now a distant memory and attending art school can be an expensive undertaking. With postgraduate fees for UK and European Union students running to more than £3,000, and fees for international students – both undergraduate and postgraduate – costing more than £9,000, it is not hard to see why some aspiring students will not be able to afford to come to the GSA.

Rasika Anantharaman, from Chennai, India, a first year textile design student is now thriving at the GSA, thanks to the assistance she received from a Governor's Overseas Scholarship.

There are five Governor's Scholarships for international undergraduates, and the 19-year-old says that the £2,000 she receives has eased her financial struggles and allowed her to concentrate more on her studies than money.

"It would have made my life really much more difficult if I didn't have the scholarship and I am really grateful to the School for helping me out," she said. "I am still financially dependant on my parents, but it has really helped me with more funds for course materials."

The GSA is hoping alumni who are now enjoying the fruits of a successful career – as well as companies and other bodies such as trusts – will consider giving something back by funding new scholarships, to build on the success of the Fund. The School is aiming to at least double the amount that has been raised over the past few years, to help build endowment funds which will ensure scholarships can be awarded in perpetuity.

There are many reasons why individuals or organisations decide to fund scholarships. It may be in memory of a loved one who studied at the GSA, as a thank you for the education they received, or because of a deep-seated belief in the civilising benefits of higher education. But in each case, the money donated can be the vital difference between a student coming to the GSA, or giving up in despair.

Interior designer Rosemary Lucas is now based in Sydney, Australia, but was born and raised in Glasgow and still remembers the inspirational time she had studying at the GSA in the 1960s.

Rosemary inherited money when her mother died in 2005, and decided to use some of it to fund a scholarship to give others the chance to experience the same opportunities

she enjoyed.

She donated £112,000 to create an annual £1,500 scholarship lasting three to four years to cover maintenance costs in perpetuity.

Rosemary, whose father Lancelot Ross was a well-known architect in post-war Glasgow, knows the benefits of scholarships. She was lucky enough to receive one that allowed her to travel to Germany and Italy to study industrial design after she graduated with a Diploma in Art in 1967.

"Studying at The Glasgow School of Art was a very interesting time for me because it had a very good reputation for design and I felt very stimulated by the people who taught me and the people I studied with," she said.

"Education is a very important part of people's lives and without a sound basis in education, you cannot move forward.

"I came from a family that was modestly well-off. I got a grant and my father subsidised my living expenses, but now it is much more of a struggle where students have to work a couple of jobs to support themselves and at the end they have to pay back (their loans), which is a double whammy. I want this scholarship to ease the burden of these things so that they do not compromise on the students' ability to study and train."

Alister MacCallum set up a scholarship in memory of Lilian, his wife of more than 50 years, whom he met while she was studying at the GSA.

Lilian was from Kelso in the Borders, and although her parents were not impoverished, she found life at the Art School in the late 1940s a financial struggle. Mr MacCallum, a retired lawyer, set up a £2,500 scholarship to be spread over five years.

"I hope that it might just make it possible for some student to do a course at The Glasgow School of Art who might not otherwise have been able to," he said.

"Lilian was from the Borders and most people from there went to further education in Edinburgh and I would not have met her if she had not come to the Art School in Glasgow. I felt it was all because of her being at the Art School that I had come to know her and be so happy with her, and I wanted to express my appreciation to the Art School for all that."



- 2 Alistair MacCallum and his late wife Lillian, whom he met at the GSA.
- 3 First year textile student and Governor Scholarship recipient Rashika Anantharaman.
- 4 Large charcoal drawing on MG paper of a sculpture made during the portfolio programme. Sophie Dyer
- 5 International students on a trip to Glencoe.
- 6 Scott Parsons, Head of Marketing & Development, and Vanessa Johnson, Head of Student Recruitment.

For further information about funding a scholarship or bursary, please contact: Scott Parsons, Head of Marketing Development at GSA, 167 Renfield Street, Glasgow G3 6RQ. Tel +44 (0) 141 353 4698, email: s.parsons@gsa.ac.uk

Friends of Glasgow School of Art was set up in 1990 and most of its work is directed at helping the students directly. It has around 300 members, drawn mainly from former members of staff and people with an interest in the arts. One of its core philosophies is that if the GSA is to maintain its reputation as a world-class art school then students must be given the opportunity to travel to the great centres of excellence to learn from the best.

Each year, Friends donates £500 for travel bursaries and in the past couple of years it has been able to increase this to £1,000.

INTERNATIONAL SCHOLARSHIPS

Foreign students help create a cosmopolitan and intellectually exciting atmosphere, and the GSA is aiming to increase the number of overseas students significantly.

The School is committed to attracting a wide range of international students – not just the better off who can afford the fees – to establish a diverse and stimulating environment where students from different backgrounds and cultures can learn from each other.

The main countries the GSA is targeting are the United States, Canada, Singapore, Malaysia, Norway, Japan, China and South Korea. But the School is also keen to establish scholarships to attract students from areas such as Eastern Europe, Africa and India, so that they can add real value to their communities when they return home after studying in Glasgow.

Vanessa Johnson, Head of Student Recruitment at GSA, said: "We want to make the student community more international, but that doesn't mean just getting in more international students, it means internationalising the curriculum and exposing home students to a more international perspective."

The GSA is committed to offering additional scholarships to attract international students that will cover some of the costs of studying in Glasgow. The School itself is funding eight new postgraduate scholarships for overseas students of £2,000 each, as well as the five Governor's scholarships for international undergraduates.

The opportunity to study overseas can be a deeply enriching experience for British students as well. Studying the paintings of Caravaggio or the architecture of Frank Lloyd Wright is one thing, but seeing them first hand in

the Uffizi gallery in Florence or in Chicago can be truly inspirational.

Unfortunately, some less well-off home students who have struggled to get to art school and may be working part-time to support themselves, miss out on these wonderful opportunities.

The WM Mann Foundation, which is based in Glasgow, gives around £50,000 a year to charities, including £1,500 to the GSA to allow third year British undergraduates to study overseas on international exchange programmes.

RESEARCH SCHOLARSHIPS

Creating a vibrant postgraduate community is essential if the GSA is to build on its success in the last research assessment exercise as one of the UK's largest art and design research communities, undertaking work of national, and in some cases international, standing.

Research is the lifeblood of any higher education institution, feeding back into the taught academic programmes. Investing in new emergent researchers is essential if the GSA is to continue to push forward subject boundaries, and PhD scholarships are a vital part of this.

Over the next eight years, the GSA aims to increase the percentage of students studying at Masters or PhD level to 25%. Scholarships will play a vital role in achieving this ambitious aim, not only by funding research students during their PhD, but also by providing the pathways to PhD study by supporting students at Masters level.

For every new Postgraduate programme the School aims to have at least one, if not more, scholarships, and both individuals and organisations can help the GSA stay at the cutting edge of culture, research and academic theory by funding these new Masters and PhD scholarships.

ACCESS SCHOLARSHIPS

"There are highly talented, very well qualified young people who are unable to access higher education, so one of our priorities is to secure more scholarships," said Eileen Reid, GSA's Head of Widening Participation.

The GSA has been striving to ensure more young people from disadvantaged backgrounds get the chance to experience a world-class education at the Art School.

Young working-class people traditionally are more averse to taking on debt to fund their higher education

than their more affluent counterparts, meaning middle-class students still predominate in colleges and universities.

The GSA was recently ranked third in a UK table of higher education institutions which have successfully widened access to young people from families who have not traditionally attended college or university, while at the same time maintaining very low drop out rates, one of the lowest in the UK, and excellence in teaching and research.

Ensuring the most talented students get the chance to study at the GSA will contribute to a dynamic, diverse and vibrant student body. But just as importantly, the School is looking to fund scholarships for students studying on its successful portfolio programmes, which are stepping stones to successfully applying for an undergraduate course at university.

Sophie Dyer, from Durham, is celebrating being accepted into The Glasgow School of Art thanks to a strong portfolio built up at the GSA's two-term portfolio programme. After taking a gap year, Sophie was keen to join a general portfolio programme to confirm her own choice of direction and to prepare a portfolio that would support her application to art school.

However, being from Durham and only a year out of secondary school meant that Sophie had little in the way of a portfolio and faced significant living costs, in addition to course fees and materials.

"I've just been accepted into first year Visual Communication which is fantastic. Having done the portfolio course I knew it was the course for me."

"The portfolio course is very broad and gives you a broad foundation, I liked the drawing and design, and I'm really interested in photography, I also got to speak to a lot of students. It ticked all the boxes really.

"I was awarded £1,000 which covered the course fees and since the portfolio course was two and a half days per week I could go out and work for the other two and half days a week, so it balanced itself out."

"I'm always happy to speak about the scholarship and portfolio course because without it I wouldn't be going to art school." **GSA**

- 1 Organised chaos; the GSA studios are frequently cited as a key component to the success of its graduates.
- 2 Ceramic design students, Angela Pointon and Peter Keirman, discuss their *Ceramic Roundels*.

TACKLING THE VOCATIONAL VACUUM

The competitive graduate jobs market is making some higher education institutions reconsider the content of academic programmes – *Michael James* considers how the GSA has always strived to prepare its students for the world of work.



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→ *Higher Education, Higher Ambition (2003)* – a review by the Scottish Funding Council and the Scottish University for Industry – found that graduate employability assets are typically their academic skills, personal development skills and enterprise/business skills but it also underlined the importance of a student’s ability to transfer the skills learned at University to the professional occupational context. It was made clear that merely being in possession of employer-relevant knowledge, skills or attitudes would not be enough for an individual to move straight in to employment.

Within the creative disciplines, the importance of this is reinforced by Lesley Black, Careers Advisor at The Glasgow School of Art, “Art students tend to take longer to get into their first graduate position because of the nature of the work. In terms of the sector as a whole, it’s now not enough just to have a degree. Proactive students are better off in terms of employer expectation; students are expected to demonstrate that they can hit the ground running.” And GSA graduates do hit the ground running – the GSA’s own Graduate Destination Survey in 2005 found a continuing high demand for GSA graduates across a broad spectrum of industries and occupations with a very high proportion finding relevant employment within six months of graduation. The Survey also found a high level of graduate satisfaction with the type of work gained and the preparation provided by and relevance of GSA programmes to current and future employment prospects.

When compared with other Graduate Destination Surveys, GSA graduates perform at least as well, and for some criteria better, than similar graduates from other institutions and from other disciplines, so what is the secret to the GSA’s success? How do creative institutions maintain such a high level of graduate employment?

The Glasgow School of Art aims to be producers of mature, confident graduates through practice based, face to face, professionally oriented, socially engaging education – a claim supported by the fact that nearly 90% of the School’s 1999-2004 graduates are now in full-time employment, with a similar number stating that their employment is very relevant to their degree.

“Our students are very employable, virtually all of them will be employed within the first three months” says Sally Stewart, Undergraduate Programme Leader in Architecture. “We are always saying to students you don’t just want to get a job, you want to get the job that you want, so you are in competition with other architecture graduates. What are your skills, what are you strong at and what do you want to learn next.”

The School attributes a large part of this success to the value added to student study through a range of activities which are over and above the curriculum, described as the co-curriculum within the education sector. Jane Denholm, Director of public policy consultancy, Critical Thinking, and author of *Higher Education, Higher Ambition* explains co-curriculum quite clearly, “Co-curricular activities give a slice of the world in a safe environment, broadening the students experience and allowing the time to reflect on that experience; much better than just turning up and doing the course”.

By expanding the student experience and developing their career portfolio –

- 3 The village hospital, Sashan, Pakistan.
- 4 Students begin constructing a wall from the debris in Sashan, Pakistan.
- 5 Writer in residence, Liz Lochhead, speaks at one of her creative writing seminars.
- 6 Simon Starting, Friday Event
- 7 A model takes to the catwalk at the 2007 Textiles as Fashion Show.



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through the Scottish Institute for Enterprise, the Friday Event, Architecture lecture series, student exchange, Artists and Designers in Education, as well as a host of regular events, exhibitions, commercial projects and professional residencies – the GSA enables students to find their market, develop their skills and begin networking, supported by the Careers Service, who deliver co-curriculum seminars throughout the year. Lesley Black explains, "We do things like CV writing, presentation skills, self awareness, the hidden jobs market, 15 minute planning, marketing, marketing your ideas and how to sell hard-to-sell pieces of work, like installations. We ask the students who they would like to see coming in. We offer one-to-one meetings, bespoke based services linked to their practice and work through seminars and placement diaries which we use for carrying out research into the student experience. It's about getting the students out there and being proactive and entrepreneurial."

"IN TERMS OF LIFE-SKILLS, IT BUILDS THEIR CONFIDENCE AND ALLOWS THEM TO MANAGE THE PROJECTS IN KEEPING WITH THE DEMANDS OF A PROJECT SPONSOR."

The GSA's Product Design Engineering (PDE) department has an excellent track record in graduate employment, producing new design companies such as 4C Design and Lightweight Medical, and in 2005, five of the 15 new recruits at Dyson were PDE graduates. Acting Head, Craig Whittet, gave an insight into their success, "In terms of life-skills, it builds their confidence and allows them to manage the projects in keeping with the demands of a project sponsor. The flexibility in their education offered by the department allows them to develop their own identity, we don't have clone graduates."

Steve Rigley, lecturer in Graphic Design added, "A lot of the co-curriculum is what you should be getting in a decent design course but often University's try and squeeze a design course into a University format. Because we're smaller, we know the students and we can tailor the programme to the students needs, it's quite unusual in that respect. When they leave they are informed, they know people and debates, and they're able to articulate their position in that debate."

"It's not worth extra credit units or points on a certificate but it is incredibly useful to have experience of a pressurised studio because in professional practice they're really going to be expected to be able to contribute and bring something to the table." Craig Whittet agreed, "The studio is the biggest element of the co-curriculum to the engineering environment as it puts students in close proximity with other practitioners. The key to this is the culture of the place, it creates a buzz. The studio allows the students

to apply this knowledge to examinal subjects."

Ceramic Design students, Angela Pointon (Year 3) and Peter Kiernan (Year 2), were recently awarded a public sector commission to produce ceramic rounds for Clackmannanshire Council, as part of a course led co-curricular competition. "Everybody seemed to enjoy getting a chance to work professionally; they wanted to know what the outside world thought of their work" said Peter, "The work must be professionally finished, there is no next time or that'll do. It's for real; someone out there is expecting this commission to work."

Head of Ceramic Design, Bill Brown added, "It's all about employability and professional practice. There's a big difference between showing and discussing work with tutors and with a client."

Holding ground within the professional world is something students within the School of Fine Art are well aware of. John Quinn, Academic Administrator within the School, handles numerous commission requests and each year students are engaged in projects and commissions across the City. Quinn believes work like this, within a structured context, is essential to ensure that students understand the highly competitive world as a professional artist they are entering. John also organises and runs the 'Professional Practice' week, bringing in a range of speakers from lawyers, representatives of the Scottish Arts Council and WASPs to compliment the professional practice embedded in the curriculum.

Tanya Eccleston, Programme Leader for Fine Art, reinforces this "We don't teach how to be a star; we teach things like innovation, collaboration and negotiation. We help people organise their time in terms of a project rather than an individual work. Because we have dedicated studio space, because of the proximity to staff – who are all practicing artists – it opens up an incredibly inventive and extroverted, almost entrepreneurial sense of DIY, which these students take with them when they leave."

The entrepreneurial sense of DIY is something that resonates across the School and can be harnessed to an amazing effect, whether securing sponsorship for degree show catalogues or fashion shows or, in a more practical sense, the response of Mackintosh School of Architecture students to UNESCO's plea for aid following the 2005 earthquake in Pakistan. A group of 12 final year students travelled to the North West Frontier Province to assist with rebuilding programmes in the hope they could use their expertise in building according to seismic resistant design.

This is not new to GSA's modus operandi. It's a fundamental principal of the way in which the School has always worked.

In a recent interview for a new GSA student recruitment film, GSA graduate, Janice Kirkpatrick, sums it up simply by saying "The School gave me everything. I left home at 18, came to Glasgow and had an education at the GSA and it literally changed my life. What we are now in Graven Images has grown out of where we were 25 years ago when we graduated from the School of Art – a lot of the things we do now, we learned then".

GSA

- 1 Ian Callum with Jaguar's concept car, the C-XF
McLennan Galleries
- 2 MEARU's wind turbine on top of the GSA Newbery Tower
Silver candlesticks
Leah Black
- 4 *Kelvin Archive*
Brian Macken

→BRIEFING

Hannah Frank's first London show

98 year-old Hannah Frank, who studied at the GSA in the 20s and 30s, has began her touring exhibition; starting with her first ever solo exhibition in London.

Her art nouveau drawings, sculptures and illustrations were shown at the Jewish Cultural Centre in Golders Green in London, in the US and Doncaster before returning to Glasgow University in time for her 100th birthday in 2008.

Student auctions for meningitis

A painting of the Mackintosh building by fourth year Painting and Printmaking student, Calvin Stewart raised £1400 for Meningitis Trust Scotland at an auction held at the Kelvingrove Art Gallery.

Calvin was chosen from hundreds of artists to display his painting at the prestigious 'Style at the Galleries' event at Buchanan Galleries.

MEARU

The GSA's Mackintosh Environmental Architecture Research Unit (MEARU) was a partner in the Alouette Homes Initiative which won the Canadian federal government's Zero Energy Healthy Housing competition, and a share of the \$50,000 prize.

MEARU were responsible for the architecture and envelope design of the EQuilibrium Home which combines energy-efficient design and construction techniques with renewable energy systems to reduce environmental impact. The home will be connected to the electrical grid allowing the eventual owner to 'sell' excess electricity back to the grid using the home's photovoltaic (PV) system. The Centre for the Built Environment and MEARU are currently organising a Scottish version of the PV solar housing mission to encourage homebuilders and housing manufacturers to produce more environmentally friendly PV mass custom homes.

The Alouette Homes EQuilibrium home will be built in Eastman, Quebec and will be open to view by 2008.

GSA NEWS

Jaguar concept car exhibited at The McLennan

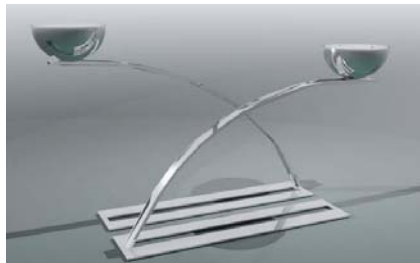
The Glasgow School of Art's McLennan Galleries was selected for the prestigious launch of Jaguar's new concept car the C-XF.

Designed by the same team that produced the award-winning Jaguar XK sports GT range in 2005 – headed by Jaguar Director of Design Ian Callum (Industrial Design, 1977) and Head of Advanced Design Julian Thomson – the C-XF concept is a precursor to Jaguar's XF range.

The C-XF aims to redefine the Jaguar brand, emphasising on tightness and modernism over the opulence that has long been their trademark. Advanced design using contemporary materials and cutting edge sound provide a fascinating insight into the all-new Jaguar.



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Goldsmith Young Designer Silversmith of the Year

For the third successive year – and the sixth time in the Award's 11-year history – a GSA student has won the Goldsmith Young Designer Silversmith of the Year award 2007.

The competition – open to any silversmith under the age of 30 in UK – was won by Third year Silversmithing and Jewellery student, Leah Black, for her pair of silver candlesticks.

Leah was awarded £4,000 to pay for materials, outworkers, accommodation and traveling expenses for a trip to London to make the candlesticks with the help of experienced craftsmen.

An awards ceremony will be held in October at the Kelvingrove Art Gallery and Museum where Leah will be awarded a further £500 and the candlesticks will be presented to the Glasgow City Council to remain in the gallery.

Leah's candlesticks will join the works of previous GSA winners Karen Simpson (fruit bowl, 2006), Douglas Blair (Millennium Clock, 1999) and Jennifer Paterson (flower vase, 2001).

Wind turbine

The Mackintosh Environmental Architecture Research Unit has installed a wind turbine on top of the Newbery Tower as part of a wind energy demonstration project.

The project aims firstly to demonstrate the viability and simplicity of using wind energy to meet the energy demands of high rise buildings in an urban environment and secondly, to make a useful contribution to the running costs of the Garnethill campus.

The turbine's cleverly designed plastic blades have the ability to bend inwards in strong gusts to protect themselves. This bending also changes the aerodynamic qualities of the blades allowing the turbine to operate at its rated value, even in very high winds.



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Creative exchange shapes the future of learning

A collaboration between year one and two Product Design Engineering students and pupils from Hisøy Primary School in Arendal, Norway, has been commended by the school's teachers, local council and community for their inspired design contribution to the new School developments.

The three week exchange, intended to develop the student's understanding of creativity in learning and the learning process, centred round the pupil's design contributing to the new centres for learning at the Norwegian Primary School.

Working with Norwegian professionals – and 40 enthusiastic 8th year pupils – the students worked together to design and develop their proposals before presenting them to local council leaders and community groups.

The exchange was designed to allow the students to reflect on their own learning process, as well as the school pupil's, to create studio based learning environments that focus on a holistic learning experience as opposed to the traditional information absorption textbook method.

→BRIEFING

DDS goes into information overload

The Digital Design Studio (DDS) has been commissioned by the Glasgow Science Centre to create *Information Overload*.

The exhibition bombards viewers with short televised sound bites of information on multiple LCD screens to see how quickly they can be overloaded.

The research task for the DDS is to edit the number and pace of televised sequences – such as news items – together with an appropriate number of screens to achieve overload.

Once installed, the exhibition will be used to draw people to a larger themed area focusing on how the media portrays and presents 21st century science, including bias on reporting the facts, ethical and moral issues. It will be ready for public viewing in June 2007.

RIBA Bronze Medal

Fourth Year Mackintosh School of Architecture student, Brian Macken, has been awarded the Bronze President's Medal – the top prize for an undergraduate architecture portfolio – by the oldest and most influential architectural institution in the world, the Royal Institute of British Architects.

Brian faced stiff competition from 60 RIBA validated architectural institutions around the world. His project, *Kelvin Archive*, proposed a home for the archives of Lord Kelvin, one of a series of scientific, cultural and political archives owned by the University of Glasgow.

The design provides bespoke storage and study facilities for the research community.

Finding alumni

If you attended the GSA for three months or more you are eligible to join over 6,500 former students and graduates as a member of the GSA alumni.

Through email, website and a bi-annual copy of *Flow* we hope you will continue to feel a part of the School. We can assist you in organising reunions and events, and help you to keep in touch with your fellow students across the world.

Contact our Alumni and Events Manager, Kate Hollands, on +44 (0)141 353 4788 or email k.hollands@gsa.ac.uk.

- 1–4 Creative Scotland award winners: Kenny Hunter, Henry Coombes, Ross Sinclair and May M Thomas
 5 Applause Mark Melvin
 6 Destiny Church NORD Architects

ALUMNI NEWS

→ BRIEFING

Impressing a dragon

Visual Communication graduate, Barbara Keenan (1997), has won a competition led by Dragon's Den star Duncan Bannatyne, to find the West of Scotland's most promising business idea.

Barbara scooped £1,000 for her plans for a hand-made designer wedding stationery company *RSVP*.

Her business idea supplies the stationery in kit form allowing customers to view and order designs online.

Film board celebrates life of co-founder

The National Film Board of Canada has released a box set of films by Painting graduate Norman McLaren (1937) called *Norman McLaren: The Masters Edition*.

Norman worked for 40 years as an animator in Canada and is credited with influencing a myriad of film-makers.

Born in Scotland in 1914, Norman studied Painting at the GSA before moving to New York in 1939. He moved to Canada in 1941 to work for the National Film Board (NFB) and later founded the NFB's animation studio. During his work for the NFB, McLaren created his most famous film, *Neighbours*, in 1952 which has won awards worldwide, including the Canadian Film Award and an Academy Award.

Beasties set up shop in London

Design duo, Timorous Beasties have opened up shop on London's Amwell Street and plan to expand the wallpaper and fabric design business into ceramics and even contract carpeting.

Paul Simmons and Alastair McAuley (Textiles, 1988) hit the headlines recently with their Glasgow toile wallpaper which looked like a typical French toile of idyllic country setting from a distance but on closer inspection clearly illustrated scenes of urban deprivation and poverty.

Graduates win Creative Scotland Awards

Four of the ten artists to receive Creative Scotland Awards in 2007 are graduates of the GSA.

The awards aim to reward and celebrate Scotland's leading artists and provide them with a record of major achievement and the opportunity to realise their creative ideas in a major project.

Kenny Hunter (Sculpture, 1987), Ross Sinclair (MFA, 1992), May M Thomas (Design, 1980) and Henry Coombes (Drawing and Painting, 2002) each won an award and will receive a share of the total £30,000 prize.

Previous award recipient Alison Watt (Drawing and Painting, 1982) used her prize to create *Dark Light*, a 2.5m metal cube which holds a self contained exhibit that the viewer literally steps into.



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The Scottish Show 2007

The Lighthouse is mounting *The Scottish Show 2007*, a highlight of the 2007 *Six Cities Design Festival* featuring work by 34 Scottish designers including 20 GSA graduates and a member of staff.

The show is being staged by The Lighthouse, Scotland's National Architecture and Design Centre, where it will take over all the exhibition spaces in the building this summer.

In addition six leading designers will create associated advertising billboards across Scotland's six cities in May. *The Scottish Show 2007* runs at The Lighthouse from 17 May to 12 August 2007.

Venice Biennale

The Glasgow School of Art continues to dominate Scotland's contribution to the Venice Biennale as five of the six artists selected to represent their country studied at the GSA.

Henry Coombes (Drawing and Painting, 2002), Louise Hopkins (MFA, 1994), Rosalind Nashashibi (MFA, 2000), Lucy Skاعر (Environmental Art, 1997) and Tony Swain (Drawing and Painting, 1990) were chosen to represent Scotland in 2007.

In 2005, all four artists chosen to represent Scotland were GSA graduates – Cathy Wilkes (Sculpture, 1988), Joanne Tatham (MFA, 1995), Tom O'Sullivan (MFA, 1994) and Alex Pollard (Drawing and Painting, 1999) whilst Peter Finnermore (Fine Art Photography, 1985) represented Wales.

In 2003, 70% of the artists chosen to represent Scotland were GSA graduates including Jim Lambie (Environmental Art, 1994), Simon Starling (MFA, 1992) and Claire Barclay (MFA, 1993).



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Ovation for Mercury Art Prize Winner

Mark Melvin (Sculpture and Environmental, 2002) has won the 2007 Mercury Art Prize – and £5000 – for his piece *Applause*.

The piece represented an artistic progression for Mark, who used his experience in audio and video based art to add a visually performative function to his early experimentations of word-play, creating an entirely new sculptural form.

Mark is now continuing to develop his cross-disciplinary work for his degree show before beginning a residency in Prague, where he will take part in a large-scale collaboration with international musicians and artists.



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Young architect of the year

Mackintosh School of Architecture graduate and founder of NORD Architects, Robin Lee (1993), was named Young Architect of the Year 2006 by Building Design while Gareth Hoskins Associates, the architectural practice of Gareth Hoskins (Architecture, 1993), was named the Health Building Architect of the Year 2006.

NORD Architects went on to win the Wexford County Council headquarters Architectural Competition 2007 – out of a total of 94 entries – to design the new headquarters building for Wexford County Council.

→ BRIEFING

Fashion grads in Vogue

Vogue magazine has commended GSA textiles graduates Anthony Campbell (2004), Louise Gray (2004), Scott Kyle (2005), Lorna McCaw (2005) and Jamie Tetsill (2005) for their contribution to London Fashion Week 2007.

Vogue.com said, "The Scottish Tourist board should start shouting more about its propensity to produce some of Britain's top fashion talents... you'd be forgiven for thinking it was the Scottish Fashion Awards".

Richard Gray, executive fashion director of *10*, added, "What is the trendiest accent in London now? A Scottish one".

West end window

Rosemary Beaton (Drawing and Painting, 1985), recently unveiled her *West End Window*, an 11m high mosaic of stained glass in Glasgow's west end.

Located overlooking Ashton Lane, the window took two years to complete and consists of 12 different glass panels; each one depicting life around Glasgow's river Clyde and Kelvin.

Jolomo Lloyds TSB Scotland Award

Sian MacQueen (Sculpture, 1994) has been shortlisted for the prestigious Jolomo Lloyds TSB Scotland Award.

Set up by GSA alumnus John Lowrie Morrison (Drawing & Painting, 1971), the £20,000 prize encourages the art of traditional painting in Scotland.

rm* has Scottish Style

MPhil 2D/3D Motion Graphics graduates Debs Norton (2001) and Gaylie Runciman (2001) were awarded the Tastemaker of the Year Award 2006 at the Scottish Style Awards.

The award-winning digital-media and animation company *rm** was selected – by a panel that included Channel 4's Stuart Cosgrove and GQ Editor Dylan Jones – for their distinct and original imagery and dazzling visual effect.

The Scottish Style Awards described *rm** as being "At the forefront of the digital design revolution."

- 1 SONY Bravia paint fireworks finale
- 2 Herzog and Mr Podsnap
Lesley Barnes.
- 3 Martin Izod and Philip Ross show
off the SafeHinge

ALUMNI NEWS

→ BRIEFING

→ BRIEFING

John Byrne play makes theatre top 20

A play by Drawing and Painting graduate, John Byrne (1964), came seventh in *The Scotsman* newspaper's Top 20 Scottish Theatre events of all time.

The Slab Boys was selected by a judging panel of journalists, theatre directors and influential thinkers on the grounds of impact, significance and transforming power.

Set in a Paisley carpet factory in 1957, *The Slab Boys* tells the story of a group of young, urban, working-class Scots during the late 50s.

Ae Fond Kiss

Embroidered and Woven Textiles graduate, Karen Longmuir (1997), has opened a shop in Glasgow's Queen Margaret Drive selling contemporary designer jewellery, home furnishings, lighting, bespoke cards, artwork and gifts.

The shop *Ae Fond Kiss* also produces special one-off commissions.

Graduate raises money for Malawi

Visual Communication graduate, Ryan Mutter (2001), has sold a painting of children in Malawi to millionaire Sir Tom Hunter for £5,000 at a charity auction organised by St Andrew's Trust.

Ryan was invited to Africa by the trust during which time he compiled a photographic journal.

Ryan said, "I have met the people this money will be helping so it is really good to have done something that will make a difference and help the kids."

Spirit of Scotland

MFA graduate, Claire Barclay (1993), has won the Glenfiddich Spirit of Scotland Art Award 2006. Claire explores craft and industrial processes, assembling common and precious materials into beautiful and menacing installations.



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Glasgow in Colour for SONY Bravia

Product Design Engineering graduate, James Lapsley (1999), helped stun worldwide TV audiences as Art Director of the £1m Sony Bravia paint-fireworks advertisement.

Working for Director Jonathan Glazer and production designer Chris Oddy – who had spent months testing paint and pyrotechnics with special effects company Asylum – James and his Glasgow based art department worked for over five weeks to turn over 70,000 litres of paint and 348 bottle bombs into a colossal visual masterpiece.

With each different sequence shot on a different day, and a days footage output of just 12 seconds – shot in a four hour light window – James faced an enormous task.

James said, "It was a very difficult project logistically and financially; initial estimates of what was involved went out the window.

"We refurbished the derelict tower block and adjacent tenement, replaced over 400 windows, put up 1km of curtains, buried 20 5ft steel cannons in each garden, put bushes and grass in every garden to hide the cannons, laid a football field of turf, dug over 50 6ft holes to bury various cannons and paint containers, covered nearby buildings in tarpaulin and then covered it all in 70,000 litres of paint."

James has recently finished designing *Shrink Rap* for Channel 4 (shown on more4), will be designing a new children's kids TV show for the BBC and is currently in negotiations for a feature film in the late summer.

Double award for Herzog and the Monsters

MPhil 2D/3D Graphics graduate, Lesley Barnes (2006), has won the ANIMEX Motion Graphics Award 2007 at the International Festival of Animations and Computer Games, and BAFTA Scotland's Scottish Student on Screen Award 2007, for her animated fairytale *Herzog and the Monsters*.

As a collector of orange Penguin books, director/ animator, Lesley, was inspired by her fond memories of picture books and the interaction between the words and illustrations – particularly Maurice Sendak's *Where the Wild Things Are* – and set out to recreate the relationship in animated form by incorporating typography with animated illustrations.

Since graduating, Lesley has worked with Ko Lik films in Edinburgh on two of their films – most recently *Haunted Hogmanay* shown on BBC2 – and has recently signed up as a director for an adverts production company in London.

GSA graduate wins Glasgow 1999 Medal

Stuart Gordon, Interior Design graduate (2006) has won the Glasgow 1999 Design Medal for his proposed redevelopment of the neglected Gillespie Kidd and Coia Cardross Seminary into a children's hospice.

Judges praised his 'strong and poetic interventions' saying he created spaces that deal with the site and the social fabric in a sensitive way'.

Gordon was not the only GSA student to be shortlisted for the Medal. 60% of the young designers shortlisted were GSA graduates and a further two Cardonald College entrants are now studying at the GSA.



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SafeHinge

Product Design Engineering graduate, Philip Ross (2006), won the top prize of £2000 at the Ideal Home Show's Concept Product competition.

The innovative *SafeHinge* completely eliminates the chance of hinge-side finger trapping. The hinge, built into the door and frame, covers the dangerous gap potentially preventing hundreds of domestic accidents and digit amputations in the UK each year.

The invention came about after former Yorkhill casualty consultant, Nanjappachetty Doraiswamy, approached the GSA for a way to prevent the injuries he worked with for more than 40 years.

Philip Ross and business partner, Martin Izod (PDE, 2006) formed SafeHinge Ltd to develop the home safety idea and now hope to save the NHS £200million and bring in orders from schools and builders globally.

In Memoriam:

→ Donald Forbes (Drawing and Painting, 1972), a senior paintings conservator at the National Galleries of Scotland for 26 years, has died aged 54.

After five years at the Kelvingrove Art Gallery and Museum, Donald became the first Scottish Museums Council paintings conservator and in 1989 became paintings conservator for the National Galleries of Scotland.

→ Inverness City Partnership's first Public Art Coordinator, Evi Westmore (MFA 2005), has died aged 31. Evi played a leading role in commissioning and managing artists on a wide range of projects including the Centre for Health Sciences, the Ness Islands Enhancement Programme and the City Centre Streetscaping Programme.

→ Architect, urban designer and community councillor, Alan Stewart, who studied at the GSA for seven years under an apprenticeship with the Glasgow Corporation, has died aged 98.

Alan worked with the Cumbernauld Development Corporation and will be best remembered for his contribution to a number of community councils throughout Glasgow.

→ GSA graduate, Allan Barns-Graham, who helped establish the Gisborne Artists Society and the Gisborne Museum and Arts Centre, New Zealand, has died aged 100. Born in Gisborne in 1906, Alan studied at Llam in Christchurch, the GSA and the Slade in London before becoming an official war artist for the New Zealand Army.

New Student Recruitment Film

The School has made a new film illustrating life at the GSA and the employment opportunities that are available to graduates of such a prestigious, creative institution. If you are a teacher or member of an educational institution and wish to receive a copy of the film, please contact Recruitment Manager Jacquie Coyle, tel: 0141 353 4645 or email j.coyle@gsa.ac.uk.

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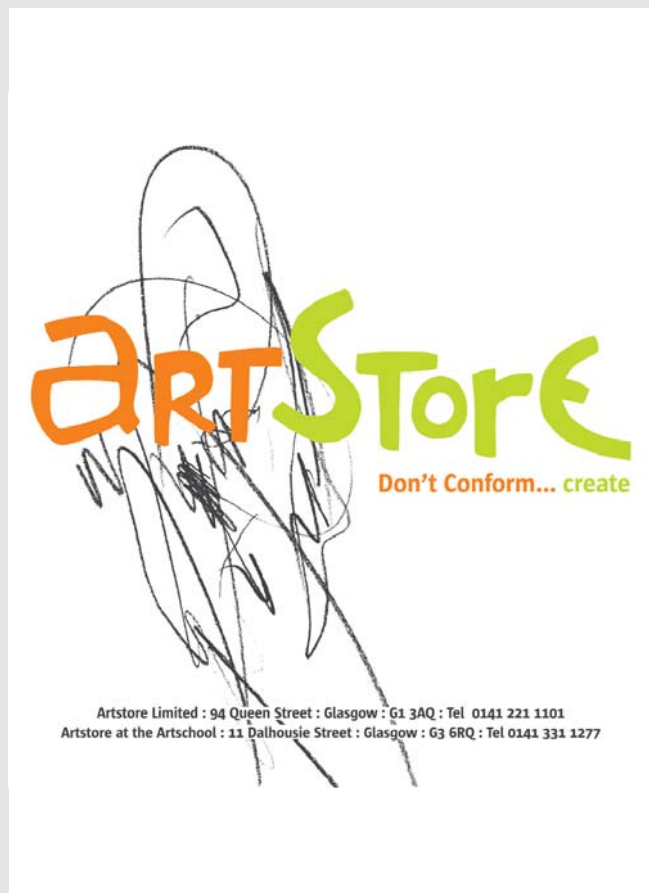
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1 Eric Mendelsohn's exhibition, *Dynamics and Function*, in the Mackintosh Gallery

EVENTS



1

GSA EXHIBITIONS

17 Aug – 15 Sept 2007
Emergent Artists: Iain Heatherington, Lynn Hynd
 Stadio 40, Mackintosh Building
 The second exhibition of new work by the new Emergent Artist programme at the GSA.

4 Sept – 15 Sept 2007
Private View: 3 Sept
Ceramics: Distance Learners
 Atrium Gallery
 Monday to Thursday:
 10am – 7pm
 Friday: 10am – 5pm
 Saturday: 10am – 1pm
 Work by undergraduate students on the Ceramic Department's Distance Learner programme.

18 Sept – 29 Sept 2007
Private View: 17 Sept
Jack Cunningham
 Atrium Gallery
 Monday to Thursday:
 10am – 7pm
 Friday: 10am – 5pm
 Saturday: 10am – 1pm
 The culmination of six years part-time doctoral of research, this exhibition explores all aspects of Cunningham's practice based work process and contextualises his output within a European framework.

5 Oct – 3 Nov 2007
The Fine Art Staff Show
 Mackintosh Gallery
 Monday to Thursday:
 10am – 7pm
 Friday: 10am – 5pm
 Saturday: 10am – 1pm
 The annual exhibition of work by The Glasgow School of Art

staff which sets out to celebrate the artistic richness of the School of Fine Art by presenting a cross-section of the work produced by staff.

11 Oct – 10 Nov 2007
Private View: 10 Oct
Glen Taylor
"Re-presenting Ethiopia"
 Atrium Gallery
 Monday to Thursday:
 10am – 7pm
 Friday: 10am – 5pm
 Saturday: 10am – 1pm
 An exploration of the use of drawing/text combined illustrations as a basis of intercultural communication between communities in Ethiopia and Britain.

October 2007
Imaginary Museum
 Mackintosh Gallery

20 Nov – 15 Dec 2007
Private View: 19 Nov
Sophie Wang
"Transparent Eye"
 Atrium Gallery
 Monday to Thursday:
 10am – 7pm
 Friday: 10am – 5pm
 Saturday: 10am – 1pm
 An exhibition of art that explores human perception and preconceptions of the natural world. Informed by the experience of living in the 'foothills of the Scottish Highlands' for the last ten years, her work is inspired by notions of 'the real' and how imagery can mediate our relationship to nature.

Nov 2007 – Mar 2008
Craig Mulholland
 Mackintosh Gallery

Nov 2007 – Jan 2008
Jerwood Drawing Prize
 Mackintosh Gallery
 The Jerwood Drawing prize is the UK's leading drawing award and is the largest open drawing exhibition in the UK.

Contact Information:
 The Glasgow School of Art
 167 Renfrew Street
 Glasgow G3 6RQ
www.gsa.ac.uk

For further information, or press images please contact Kathy Chambers or Gráinne Rice at The Glasgow School of Art Exhibitions Office on 0141 353 4525 or email k.chambers@gsa.ac.uk or g.rice@gsa.ac.uk

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...

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.

To confirm the date and time of speaker, please contact Tara Beall on t.beall@gsa.ac.uk

October 19 2007
Eyal Weizman
Glasgow Film Theatre
 Eyal Weizman is an architect, author, and curator, whose work deals with issues of conflict, territories and human rights, and has pioneered research on the 'military urbanism' of the Israeli-Palestinian conflict.

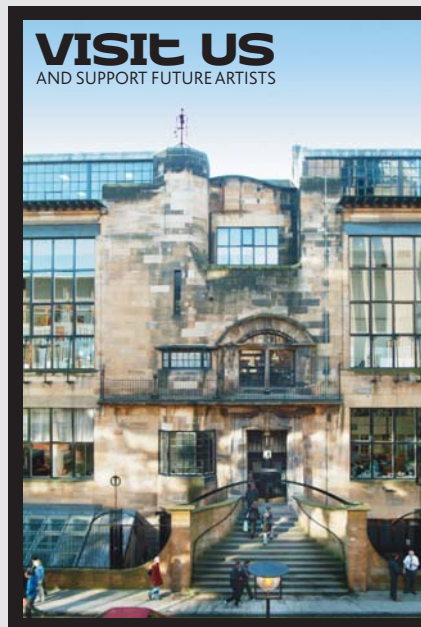
His work has forced a new critique of what occupation means in an architectural and urban sense, where space is inherently political and "the frontier" of occupied territory is constructed as much by military generals as it is by planners and intellectuals.

October 26 2007
Haley Newman
Glasgow Film Theatre
 Throughout the 1990s Haley Newman's unique performance work has been

deliberately varied; working with sound, text and photography she has evolved a practice that is both expressive and analytical.

November 9 2007
Jan Verwoert
Glasgow Film Theatre
 Jan Verwoert is a contributing editor of frieze and teaches at the Piet Zwart Institute in Rotterdam. He writes for frieze, Springerin, Afterall and Camera Austria and his book *Bas Jan Ader – In Search of the Miraculous* was published in 2006 by Afterall Books/MIT Press. He is a member of the advisory board of the Kunstverein Munich and a guest professor of Contemporary Art and Theory at the Academy of Umeå.

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