Welcome to issue 20 of Flow magazine, The Glasgow School of Art’s magazine for supporters, friends and alumni.

Since our foundation in 1845 as one of the first Government Schools of Design, the GSA has always been a truly European institution. In the early 20th century, Mackintosh and his contemporaries heralded the birth of a new style in European art, design and architecture; today we enjoy links with over 80 European exchange partners and share expertise with research partners across the continent.

This issue of Flow is a celebration of these lasting European connections: For Making Waves, we catch up with some recent graduates working in Europe, and some European alumni who have made Glasgow their home. On page 6, we examine the GSA’s position as a European institution in 2018.

We also have some stories from closer to home: On page 10, our Archives and Collections team shares a recent discovery of letters from former Director Francis Newbery. Our Widening Participation department’s recent major project at Glasgow International is featured on page 12; and on page 14 we look back at Last Futures, a recent collaboration between the GSA and three other Glasgow-based creative institutions. There’s also the latest GSA and alumni news, and a look ahead at our lively programme of events and exhibitions.

With best wishes for the summer,

Professor Tom Inns
Director
The Glasgow School of Art
“THE MAIN THING I MISS NOW I’M BACK IN THE REAL WORLD ARE THE FACILITIES TO CREATE WORK AND PRODUCE – THE FINE ART PHOTOGRAPHY DEPARTMENT HAS SOME GREAT GEMS, MACHINE WISE, WHICH ARE VERY HARD TO FIND OUTSIDE THE SCHOOL.”

Hugo Corkett
BArch Architecture 2010
Guest Teacher and Researcher, The Berlage

What attracted you to the Architecture programme at MAA?
I knew very little about the profession so applied somewhat laptopically to a few programmes around the UK. I liked the idea of studying in an art school, and in Glasgow, so I chose the MAA. In particular my second year, when led by Robert Mathe, made a big impression, with repeated efforts made to open up and expand the range of ‘appropriate’ architectural references, projects, and methodologies. It was an anarchic and challenging year and disconnecting and re-connecting for my own mental processes.

What projects are you involved with?
With another colleague I meet twice a week to discuss our ongoing studio projects. We’ve inherited and adapted a long-standing curriculum structured around a Dutch project, an international project, and a music project, each a semester long, and begin on coming up with a semester thematic. Recent theses include: Minimum Dimensions for a Minimum Life, exploring limits to the field of architectural operation; Building Night, designing for the 24-hour city; and Meadows and Heaths, examining the role of precision in architectural production.

Could you start by telling me a bit about your background before you came to the GSA?
I’m from Denmark originally, where I grew up in a really small town by the sea. I always wanted to be a photographer, but figuring out which route to take took various attempts. After studying history in university, I became a commercial photographer, then continued to a one-year degree in Photography at a small but very well known school in Copenhagen called Fatamorgana. This year turned everything upside down and made me look at pictures in a new way. I think this is where I started feeling brave and realised what stories I want to tell in my work. After this, I decided to take the leap I’d been courting. I moved out of my flat and bought a one-way ticket to New York to work an internship with photographer Ryan McGinley. While there, I realised that I needed the comfort and stimulation of the institution, and so I started researching schools back in Europe that offered good photography programmes.

What were some highlights from your time at GSA?
I especially enjoyed the courses that we could choose which gave some insight into other pathways or themes. I took a course on American Architecture which I absolutely loved, and I still think about taking some more in-depth courses on Architecture someday. I think that is definitely the main plus about GSA, that we had the option to take our education to incorporate more than just one angle. The main thing I miss now I’m back in the real world is the facilities to create work and produce – the Fine Art Photography department has some great gems, machine wise, which are very hard to find outside the school. Now I have to outsource most of my production for exhibitions and printing, which is very hard to do. I hope my time at the GSA will inspire me to continue in the way I am working, and I’m hoping to continue in the way I am working, and I’m hoping to continue in that direction.

Sida Alno Villanen
MFA Sound for the Moving Image, 2017
Assistant Dubbing Mixer at Serious Facilities

I’m working on sound for theatre projects and making installations collaboratively, and I also am playing my own work in sound installations, incorporating visual elements.

Are you still working on your own practice?
I’m working on sound for theatre projects and making installations collaboratively, and I also am playing my own work in sound installations, incorporating visual elements. I’ve had quite a lot of time recently to actually realise these plans but hopefully soon! I’m also working on a London based, all-female online sketch series called Sпасибо на Хок (Thank you for the Hockey). I am a freelance sound designer who is working on sound for several new audio dramas. I have a long-term research project which involves students at sound design both in audio, video and art. I’m also working on a couple more personal projects which I have in mind for the future.

What are your ambitions for the future?
I’m hoping to improve my skills in audio post and get more work in film. Animation has also always been close to my heart and I’d love to work in that field at some point. I’m a feminist and I really want to collaborate and create with women more. I’ve worked on a multimedia installation called My Big Beautiful Face which has a group of women and absolutely loved it. The project dealt with feminism and female experience and I really enjoyed being part of something that was attempting to make a difference. My future ambitions are rooted very deeply in sound and feminism!

Five BoK
Fine Art Photography 2017, MFA Fine Art Practice 2015
Freelance photographer

What was your journey to the Fine Art Photography programme at the GSA?
I’ve always been interested in photography from a young age, sometimes going up in a small town by the sea. I always wanted to be a photographer, but figuring out which route to take took various attempts. After studying history in university, I became a commercial photographer, then continued to a one-year degree in Photography at a small but very well known school in Copenhagen called Fatamorgana. This year turned everything upside down and made me look at pictures in a new way. I think this is where I started feeling brave and realised what stories I want to tell in my work. After this, I decided to take the leap I’d been courting. I moved out of my flat and bought a one-way ticket to New York to work an internship with photographer Ryan McGinley. While there, I realised that I needed the comfort and stimulation of the institution, and so I started researching schools back in Europe that offered good photography programmes.

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soundlab.com/about

“The main thing I miss now I’m back in the real world are the facilities to create work and produce – the fine art photography department has some great gems, machine wise, which are very hard to find outside the school.”

“Even though the museum is absolutely teeming with visitors, I still receive lots of requests from clients wanting to use the images for their own projects.”

I also have team up with artist Paul Stedman for a show called Artistic Bathroom at House For An Art Lover. This is the result of more than a year of conversation and research into ideas about mobility and constraint. We try to focus on the concept of movement by exploring ideas of perfection and disconnection and freedom and constraints associated with movement.

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A EUROPEAN NETWORK: THE GSA+ AND ERASMUS+

The Glasgow School Of Art prides itself on being part of an international creative community. That commitment is reflected in our participation in the Erasmus+ programme, which for 30 years has supported staff and students to study, work, volunteer, teach and train abroad in Europe. Stewart Smith looks at the history of the programme, and some recent projects.

The GSA currently has 51 partnerships funded by Erasmus programmes, from mainland Europe to Scandinavia and Iceland, extending to India and China. Through Erasmus, the GSA has been able to offer students and staff a range of opportunities, from student and staff exchanges to international research and training networks, such as Adapt (Architecture, Design and Art Practice Training-research), and the consortium behind the Master of European Design programme. Erasmus+ also enables international students to study at GSA, and take part in the Winter School, held at the Highlands and Islands campus.

Winter School is the largest of the Innovation School’s five seasonal schools, bringing around 150 students and speakers from all over the world to the campus in Altyre near Forres for two weeks every January. Comprising lectures, workshops and networking opportunities, all based around a theme relevant to the citizens and businesses of the Highlands and Islands, Winter School is an exciting opportunity to investigate and develop the role of design in responding to contemporary social and economic challenges. “Students on Design Innovation Masters programmes in Glasgow and the Highlands attend the School, working alongside their counterparts from KISD (King’s International School of Design) and Royal Academy of Art & Design (KADK) in Copenhagen,” says Dr Gordon Hark, Head of the Innovation School. “The different ways in which the Winter School brings together a creative community each year “There are about 120-150 students there for two weeks, all working in international and cross-institutional groups to explore issues of pertinence to contemporary design education. This year we were looking at the creative economy, and in January next year we’re looking at ways in which design adds value to experience.”

Teaching is supplemented by faculty from a range of international institutions, including S.I.T. Singapore, Carnegie-Mellon, Pittsburgh, University of Avano, Portugal, Amstrad University, Delhi, and Raffles & Milano. Hark feels that this offers students a unique experience. “They’re in the Scottish highlands for two weeks, with students from the other European schools, which themselves tend to be quite international, as do we — plus they have access to a global faculty who are experts in their field. It makes for an educational experience that GSA would not otherwise be able to offer. It finishes with a ceilidh in the town hall at Forres, which is hugely enjoyed by our Chinese and Indian students who have never seen the likes of it in their lives. It brings Europe to the campus, and opens up the Scottish highlands to our students, and students from faculties around the world.”

The Innovation School also works closely with Erasmus to support the Masters Of European Design qualification. “It’s a five year programme of study,” Hark explains. “Two years in Glasgow, two year placements at our European sister schools, returning to Glasgow for year five and masters study.” The programme uses the GSA work with a consortium of European design schools: University of Arts in Helsinki, University of Avano in Portugal, Les Ateliers in Paris, Robenrion & Milano, Konstfack in Stockholm, and Cologne International School of Design.

“The programme began in 1999 and we’ve been producing graduates ever since,” says Hark. “It’s an amazing opportunity for individual designers, and it’s also amazing in the way in which our students came back into our cohort and bring with them all that experience of three different educational institutions, systems and philosophies.”

Erasmus is also well known for the student exchange programme that it supports, allowing GSA students to study overseas for a semester during their degree programme, and allowing students from around the world to come to GSA. The most popular country for student exchange is Germany, where the GSA has a number of institutional partners across all academic areas. German partners include the Bielefeld-Universitat Weiser, Universidade der Künstler Berlin, and Köln International School of Design. More recently established partners include LAM (La Kun Academy) in China, with whom the GSA has organised several visits and exchanges, particularly with staff from Faring & Prototyping, Sculpture & Environmental Art. Indisch has become an increasingly popular destination, with students visiting partner institution National Institute of Design in Ahmedabad. Erasmus has also been of great benefit to tutors, lecturers and support staff, who can explore best practices and gain professional development through teaching or training abroad. Through Erasmus, Dr Matthew Royale of the School of Visualisation was able to find a work teaching exchange at the National Institute of Design (NID) in Bangalore, India. “I travelled with most of my Virtual Reality hardware in order to provide a group of 10-12 students from a MFA in Game Design with an introduction to VR technologies and development workflow,” he says. “The experience was a delight for me. It has allowed me to reflect on my teaching from a rather different cross-cultural perspective, as students from India and the UK tend to have different sets of skills and backgrounds, and therefore analyse problems differently. The whole experience was so enriching.”

Another staff member who has recently taken part in an Erasmus-funded teaching trip is David Swannery from the department of Design History and Theory. “Visiting Delhi National Academy for the Arts was as much a learning as a teaching experience for me,” he says. “Both the staff and students at the Academy opened my eyes to new approaches to Arts education. I’ve learned much from the beauty of Delhi itself. I strongly recommend everyone at GSA to consider applying to Erasmus at least once during their staff/student career.”

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John Ayers, Head of Technical Support, recently hosted a training workshop for technical staff at GSA and its international partners. “It’s part of a network we’re developing across European institutions looking at getting the technical departments of various art schools together to share best practice,” he explains. “So we’ve been setting up a yearly meeting for the heads of departments and following that with a yearly training session for the student-facing technical staff to allow them to develop their own network. What we find is technical staff often get overloaded for network funding or travel funding and training, so it’s an opportunity for them to develop that. They’re seeing all these people every day, so it’s really important for them to have that knowledge.”

The April event, which was themed around technicians, diversity and well-being, saw 50 people attend from 20 institutions in the UK and Europe. “I think the technical staff themselves have really valued being able to travel to different institutions, see what is happening, see best practice. That’s absolutely valuable itself,” says Ayers. “And the other value is making connections with people knowing that you’re part of a European institution. That’s really useful for GSA, to be able to get best practice from around Europe, from around the world. To learn from, but also you have to share what we’re doing as good practice as well.”

Erasmus is central to the GSA’s international outlook, facilitating collaboration with external partners across disciplines and geographical boundaries, and ensuring that graduates are equipped to engage and contribute globally. As Matthew Royale comments, “I believe the Erasmus programme is an amazing opportunity to improve the training of academic staff, but it also crucial to promote the excellence of EU higher education institutions across the world.”

Find out more about the Erasmus+ programme at www.eurexchange.org.uk

GSA
Music and art show curated by Ross Sinclair

GSA Reader Dr Ross Sinclair curated an exhibition at Queen's Park Railway Club in March, exploring the creative links between art and music, and particularly the interrelationship of art, music and The Glasgow School of Art. Artist and author Milo Macdonald, a former pupil at Glasgow School of Art, is a key influence on Ross Sinclair and the exhibition. The exhibit was supported by the Glasgow School of Art and the MUSA National Art Centre. The exhibition was open until 29 April. Ross Sinclair was commissioned by Sir Peter Bazalgette, former Chairman of ITV, and author of the Report on the Creative Industries to advise on the development of a national strategy for creative industries. Ross Sinclair is a member of the AHRC and MUA Knowledge Transfer Partnership (KTP) team. Ross Sinclair has been awarded the 2018 GSA Alumni Award for outstanding contribution to creative industries and is continuing to work with the GSA on research and development projects.

Shelter x Communication Design

Students from the GSA’s Communication Design department have designed a new logo for Shelter, marking the housing and homelessness charity’s 50th anniversary year. The logo was chosen after for European exhibitions, The GSA’s collection of plaster casts, a number of which were badly affected by the fire, and the prototype will take around six months to develop. Once completed, the technology could be applied to other aspects of the restoration, and used to create similar experiences for museums, art installations, and visitor attractions.

The project is one of a number of initiatives funded by the AHRC to demonstrate how collaboration between researchers and businesses can help the creative economy. It is also one of three strategic projects SimVis and ISO are currently collaborating on; the others being digital interactives for the new V&A Museum in Dundee, and ISO’s sponsorship of a PhD in Immersive Sound.

GSA Alumna Celebrates "No Safe Haven" at the V&A

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Bruce Peter at the V&A

GSA Professor Bruce Peter has contributed his expertise on cruise ships to the upcoming V&A Dundee exhibition Ocean Liners: Speed & Style. The first major V&A exhibition to be shown in Scotland, it will also be the first exhibition to fully explore the international cultural impact of ocean liners, with a focus on their promotion, engineering, interior design, as well as the lifestyle on board. Ocean Liners is the inaugural exhibition at the new museum, due to open in September 2018.

This exhibition follows the success of Peter’s show "Q22: 52 Years Later", held at the B-lin Building in January. A throng of Peter’s personal collection of photographs and ephemera relating to the iconic ship, the exhibition attracted extensive media coverage from the BBC, The Telegraph, Stornoway and The Times. It was also formed from the basis of Peter’s Professional Lecture, which is now available to watch on the GSA’s Vimeo site.

Bruce Peter at the V&A
The New Year brought a new part of The Glasgow School of Art’s institutional Archive to catalogue: the papers of the School’s Directors. I view that some of the most exciting material was that of Francis Newbery, Head of the School during one of the most dynamic periods of its history. Although the majority of the Directors’ Papers were already listed, I was thrilled to find that one box of material relating to him had not yet been catalogued, and when working through it I discovered some gems.

Francis Henry Newbery – known as Fra Newbery – was Headmaster and Director of The Glasgow School of Art from 1885 to 1918. During that time, the profile of the School was raised from that of a moderately successful institution to one of international reputation. Newbery’s success at the GSA was both in the acclaim and notoriety surrounding the group of designers and artists including Charles Rennie Mackintosh, Margaret MacDonald, Frances MacDonald, Herbert MacNair, Jessie M. King and others who worked in 1890s Glasgow. He also oversaw the design and construction of what would become known as the Mackintosh Building at 167 Renfrew Street.

Newbery devised his own curriculum, leading to the award of a Diploma, and brought in teachers from around the United Kingdom and Europe. These included the Belgian Symbolist painter Jean Delville, the English Decorative artist Robert Anning Bell and the French architect Eugene Bourdon, who would become the GSA’s very first Head of Architecture. In 1918 Newbery was granted early retirement on medical grounds, and moved to Corfe Castle, Dorset where he continued to paint.

In addition to the letters, I also found some interesting working papers in the box: for example, a ‘Total Abstinence Pledge’ card signed by the School Janitor, who promised to abstain from any alcohol, and was witnessed by Newbery, in January 1902. There is also a typewritten report on the Turin Exhibition in 1902 by Newbery: an exhibition in which the School won great praise and acclaim. Other records I found within the accession were a collection of family photographs, and some of the commissions Newbery carried out in his retirement. Overall the collection provided a great snapshot of the wide-ranging influence of Newbery, as well as his family life, and was a joy to catalogue.

The funding was announced at the GSA in May by Shirley-Anne Somerville, University Environment Secretary, and by Professor Sir Johnもちろん,次のページのテキストを生成してください。
MEDIEVAL CASTLES IN THE EAST END
WIDENING PARTICIPATION AT GLASGOW INTERNATIONAL

Every two years, galleries across the city play host to the international art world for Glasgow International Festival of Visual Art – from Tramway to Kelvin Hall; Pollok House to the CCA. But one of the most exciting projects in the 2018 edition of the festival was situated somewhere a little more unexpected – in a historic, former gas-purifying shed in the East End of the city.

Titled with tongue firmly in cheek, ‘The Regenerators’ was an ambitious new work by alumnus Mick Peter, created with young people from the GSA’s Widening Participation department and commissioned by GI for the Director’s Programme of the Festival. The result of months of workshops with Peter, the young people, and a group of guest artists, the project comprised an 80m long billboard covering the façade of Dalmarnock Gas Purifying Shed, a disused building close to Dalmarnock Station. Delightful drawings depicted anachronistic crumbling buildings – tenement houses, medieval castles, tower blocks – with windows allowing visitors to sneak a look at the surprising and humorous scenes inside. In addition to the static work, Peter and the young people also created a mobile piece of public sculpture, which was paraded around the site each day of the festival. The installation had the distinct, cartoon-like aesthetic of Mick Peter, who had the opportunity to make a unique mark on an international audience at such an early stage in their career as practicing artists and designers.

Produced in association with Scotland’s Year of Young People, the project aimed to give the group a stranger voice on issues which affect their lives, showcase their talents and challenge the status quo. In doing so, they created a more positive perception of young people, leave a legacy for the next cohort of young artists, and build enduring creative networks. “It was a great experience working as a team,” says Caitlin Callaghan, who started as a first year student in the Painting & Printmaking programme in September. “The experience was an empowering one for the young people involved, both personally and creatively. “The team at GI and the GSA looked to me as a young practicing artist instead of just a teenager in high school,” says Fraser Whiting from Paisley, who is due to start at the GSA on the Painting & Printmaking programme in September. “The most enjoyable workshop was with Sally Walker, a sculptor from London studying her Masters at the RCA, where we worked with clay. I felt it quite liberating to actually create something 3 dimensional, especially from a material that I had not worked with before. In terms of process, the thing I remember vividly was when Mick Peter explained to the core group how his artwork is made. He demonstrated simple drawings made in ink and showed us how they get scanned and edited and layered on his computer.”

Research into the site of the project was as crucial to its development as the technical workshops and physical production. “I wanted to get an idea of how Dalmarnock is viewed, and what the people of Dalmarnock see,” explains Whiting, remembering the early stages of the process. “As the project progressed it became focused on Dalmarnock but also about us and our identity as young people, collaging images of our homes and our local area to create new building facades.”

The festival may be over, but the group are still working with the Widening Participation department, and are creating new building facades. They have created a publication collating their work over many months of preparation. “Glasgow International has given us an opportunity to carve a path for ourselves as young artists,” reflects Whiting. “It has given us a platform to showcase our art in a professional manner and to voice our opinions.”

Follow @youngregenerators on Instagram for a look back at the project, and for information on the upcoming publication. Find out more about Widening Participation at www.gsa.ac.uk/wideningparticipation.

The young people’s participation in the project was led by a core curatorial group of students from the GSA’s Widening Participation team. These are Luke Andrew, Caitlin Callaghan, Shantae Rickshart, Thomas Whitman, Fraser Whiting, Tegan Duffy and Kristen McNairn. Young people involved in making the work were: Tanya Bellard, Stephanie Bax, Heather Clydesdale, Duncan Cochrane, Scott Jeffery, Amy Jones, Ridwan Jibril, Okey Adebi, Eva Reis, Abbey Roy, Adam Soncime and Emily Walker.

The project was supported by Esmee Fairbairn as part of the Scottish Government’s Year of Young People 2018; Clyde Gateway, Festival 2018; Main Media and The Glasgow School of Art’s Widening Participation Department.

www.gsa.ac.uk/wideningparticipation

1. Tanya Bellard
2. Stephanie Bax
3. Heather Clydesdale
4. Duncan Cochrane
5. Scott Jeffery
6. Amy Jones
7. Ridwan Jibril
8. Okey Adebi
9. Eva Reis
10. Abbey Roy
11. Adam Soncime
12. Emily Walker
devised and performed by RCS students, with collaborative costume and set design from experimental choreography, fashion and design of the late 1960s. The performance was 18 March, which weaved music, design, drama and text in a contemporary rework of the Futures reflected on the relevance of those movements in contemporary society and people demanded change. Through music, performance, visual arts and design, Last protests of the war in Vietnam, to the civil rights movement, it was a year when ordinary

Past, present and future collide in March for Last Futures, an ambitious performance event and exhibition at Tramway comprising the third collaborative exhibition of the Glasgow School of Art, The Royal Conservatoire of Scotland (RCS), the University of Glasgow and the BBC Scottish Symphony Orchestra (BCC SSO).

Last Futures took the socio-political movements of 1968 as its starting point: from protests of the war in Vietnam, to the civil rights movement, it was a year when ordinary people demanded change. Through music, performance, visual arts and design, Last Futures reflected on the relevance of those movements in contemporary society and proposed radical visions of futures to come.

The content of the project was a large-scale performance at Tramway on Sunday 18 March, which wove music, design, drama and text in a contemporary rework of the experimental choreography, fashion and design of the late 1960s. The performance was devised and performed by RCS students, with collaboration costume and set design from CGA students, who also created promotional materials for the show. The music for the show was composed by RCS students and played by a group comprising students and professional musicians from the BBC SSO.

The central performance was accompanied by an exhibition from GSA School of Design and Innovation School students, presenting critiques of the proposed futures of 50 years ago and imagining alternative versions of the future to come. A curated programme of talks, screenings, music and performances took place within the exhibition space for the duration of the project.

Last Futures was the third collaboration between the four institutions. In 2016, New Orleanse celebrated the 400th anniversary of Shakespeare’s death with music, drama and visual art inspired by themes in A Midsummer Night’s Dream. In 2017, Muhu, which was supported by Scottish Ballet, commemorated the centenary of Stravinsky’s A Midsummer Night’s Dream and supported by Scottish Ballet, commemorated the centenary of Stravinsky’s A Midsummer Night’s Dream.
Details of all our current and future events can be found at [www.gsa.ac.uk/visit](http://www.gsa.ac.uk/visit)

**Graduate Degree Show 2018**

Venue: Reid Building and other GSA venues

The GSA’s Graduate Degree Show offers a public showcase for the full range of graduate work undertaken at the institution. The 2018 Graduate Degree Show will feature work by graduating students across a wide variety of disciplines across architecture, design, fine art, simulation and visualisation and innovation.

[www.gsa.ac.uk/graddegree2018](http://www.gsa.ac.uk/graddegree2018)

**Art School Film Club**

Venue: Various

15 – 30 September 2018

The exhibition is curated by Viviana Checchia, with a book by Johnny Rodger.

[www.gsa.ac.uk/politicalanimal](http://www.gsa.ac.uk/politicalanimal)

**Prabhakar Pachpute:**

**Political Animal**

21 June – 19 August 2018

Venue: Reid Ground Floor Corridor

Prabhakar Pachpute presents a new series of work commissioned by the GSA, the CCA and The Drouth to accompany the publishing of the book 'Political Animal', alongside events at the CCA exploring the phenomenon of the Contemporary City.

The exhibition is curated by Viviana Checchia, with a book by Johnny Rodger.

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**Open Studio:**

15 – 30 September 2018

**Floor Corridor**

21 June – 19 August 2018

Since September 2012, the GSA has delivered the annual undergraduate Degree Show featuring work from graduating students across the School of Design, School of Fine Art, Innovation School and the Mackintosh School of Architecture, in addition to the annual MFA Degree Show at the Glue Factory.

[www.gsa.ac.uk/degreshow2018](http://www.gsa.ac.uk/degreshow2018)

**Degree Show 2018:**

**Singapore**

14 – 21 June 2018

Venue: Singapore, see website for details

Since September 2012, the GSA has delivered degrees 3 and 4 of its BA (Hon) programmes in Communication Design and Interior Design in Singapore. Visit the annual exhibition in Singapore of the graduating classes’ design projects, including work from live industry collaborations.

[www.gsa.ac.uk/singapore](http://www.gsa.ac.uk/singapore)

**Degree Show 2018:**

**London**

June – July 2018

Venue: Various, including Free Range, New Designers and Candid Arts Trust

Our graduating class of 2018 will be appearing at a series of events in London in June and July. Check online and the GSA website for details of our shows at a range of graduate showcases including New Designers, Free Range and Graduate Fashion Week.

[www.gsa.ac.uk/degreshow2018](http://www.gsa.ac.uk/degreshow2018)

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**Floor Corridor**

21 June – 19 August 2018

Since September 2012, the GSA has delivered the annual undergraduate Degree Show featuring work from graduating students across the School of Design, School of Fine Art, Innovation School and the Mackintosh School of Architecture, in addition to the annual MFA Degree Show at the Glue Factory.

[www.gsa.ac.uk/degreshow2018](http://www.gsa.ac.uk/degreshow2018)

**Degree Show 2018:**

**Singapore**

14 – 21 June 2018

Venue: Singapore, see website for details

Since September 2012, the GSA has delivered degrees 3 and 4 of its BA (Hon) programmes in Communication Design and Interior Design in Singapore. Visit the annual exhibition in Singapore of the graduating classes’ design projects, including work from live industry collaborations.

[www.gsa.ac.uk/singapore](http://www.gsa.ac.uk/singapore)

**Degree Show 2018:**

**London**

June – July 2018

Venue: Various, including Free Range, New Designers and Candid Arts Trust

Our graduating class of 2018 will be appearing at a series of events in London in June and July. Check online and the GSA website for details of our shows at a range of graduate showcases including New Designers, Free Range and Graduate Fashion Week.

[www.gsa.ac.uk/degreshow2018](http://www.gsa.ac.uk/degreshow2018)