Welcome to Issue 22 of Flow, our magazine for the GSA’s Creative Network.

In this issue we take a closer look at GSA’s Creative Network. Spanning all disciplines, our network represents a multitude of industries across 95 countries – mobilising and connecting one of the largest, most diverse creative communities. On page 12 graduate Rosie Roberts introduces the work and ambition of our diverse creative community. On page 12 graduate Rosie Roberts introduces the work and ambition of our

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With very best wishes,

GSAA

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GSA ONLINE

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Search for a new Director

GSA has begun its international search for a permanent Director, a process which will involve the involvement of a Board of Governors with the involvement of staff, students, alumni and external stakeholders. "We are looking for someone who is passionate about creative education and who understands the cultural and creative industries, and join our Linkedin community to stay connected.

What was your reaction when your Kickstarter campaign secured 4250% of your initial target, generating £5,512? Martin: ‘We have a lot of pots to make in all seriousness though, as well as being ecstatic we were somewhat overwhelmed at both how well the product had been received and the realisation that we were giving to have to scale our production plans. We used to keep ideas totally secret in case someone tried to copy them, only to find out a year down the line that it wasn’t such a great idea after all. You’ve got an idea in your head and when you see someone else doing it, you’re a bit disappointed. Filepot is a great example of products where we’ve had to keep ideas secret, but we’re so pleased with the way people are using them and the way they’re being received. It gives you the energy to keep going. We hope you enjoy our magazine for the GSA’s Creative Network.

What are your ambitions for the future of POTR? Martin: ‘We want to show that it’s possible to create an innovative, modern brand based on sustainable principles. As product designers we feel we have a real responsibility to ensure that the products we are creating are not having a negative impact on the environment. Ultimately, we want to build a brand that people love, reach new audiences and partner with like-minded retailers to ensure every house plant gets a greener home. POTR has a huge reach already and we’re excited to reveal them to the world.

What advice would you give a student with a new product idea? Andrew: ‘Don’t be afraid to share your ideas with others! We used to keep ideas totally secret in case someone tried to copy them, only to find out a year down the line that it wasn’t such a great idea after all. You’ve got an idea in your head and when you see someone else doing it, you’re a bit disappointed.

Martin’s story

After graduating I was at Hewlett Packard for three years working on app development and UX design, before finding my way back to physical design at Dyson. It was only a matter of time before Martin and I started collaborating and POTR Pots was formed.

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What made you decide to study Product Design? I was always fascinated with the process of developing new products. As customers, we are often presented with the finished product but don’t get to see how that product came to be. During my time at GSA, I gained a better understanding of the iterative, collaborative and human-centered approach to designing products and services. These are the same principles that I am now using to develop my first-up, Atypical Cosmetics.

What were your first steps into the industry after graduating? While studying Product Design, I became more and more interested in designing and launching my own products and services. After graduating, I did a masters in International Management and Design Innovation to gain a better understanding of the business side of things. Upon finishing my masters, I founded Atypical Cosmetics, a skincare and personal care brand that offers consumers a more personalized skincare experience.

As founder of Atypical Cosmetics, what do you value the most about the business? Inclusivity, sustainability and creativity are three core values. Traditional skincare companies still use a ‘one-size-fits-all’ approach to skincare which makes it difficult for people to find products that suit their exact skin needs. We recognize that every person is unique and are passionate about integrating modern technology with sustainable materials and natural ingredients to create a new generation of smart, customizable skincare.

What were the most important things you learned on the programme? The crit process was really valuable. It is the nervous scenario for anyone with even a modest skin concern – you stand there in front of your peers and teachers with work that has been changed up until the night before, sometimes hours before it. It teaches you how to take rejection, tackle opposing opinions and sell your ideas.

What is your ambition for the company? Atypical Cosmetics, we want to create products that celebrate our individuality. We all aspire to it and that’s a good thing. The beauty industry can sometimes seem obsessed with conformity, and I think that Atypical Cosmetics will help raise awareness of the fact that it doesn’t have to be that way.

What advice would you give a student wanting to get a product to market? Getting a product to market can seem like a mammoth task and that’s why so many of us would to go it alone and start developing. Speak to people, test your ideas, and collaborate with others to determine if you’re creating an addressable market need or opportunity and do this continuously and iteratively throughout the development process. Take on the challenges as they come, and there will be many, but try not to get too caught up with the minor details. Dream big but start small and don’t be afraid of change.

Danny Campbell
Founder of Atypical Cosmetics

Sarah Holstetter
Founder of Atypical Cosmetics

“WE HAVE REINVENTED THE TYPICAL ARCHITECTURE PRACTICE MODEL TO FOCUS ON THE CLIENT JOURNEY AND BY DOING SO HAVE SEEN A TENFOLD INCREASE IN PRODUCTIVITY...”

Shaka Visuals

“I am from San Francisco, where I currently live. My father is an architect and I remember him being interested in Mackintosh when I was young. I didn’t initially consider studying internationally and my university studies began at Brown in the US, where I took courses in philosophy and fine art. I came to GSA as a part of the exchange programme from Brown with the hope of expanding the arts aspect of my education. The practice-based approach and studio culture at GSA suited me, so I transferred in and completed the remainder of my degrees in the Glasgow department.

What was your background before you came to GSA? I am from San Francisco, where I currently live. My father is an architect and I remember him being interested in Mackintosh when I was young. I didn’t initially consider studying internationally and my university studies began at Brown in the US, where I took courses in philosophy and fine art. I came to GSA as a part of the exchange programme from Brown with the hope of expanding the arts aspect of my education. The practice-based approach and studio culture at GSA suited me, so I transferred in and completed the remainder of my degrees in the Glasgow department.

How did you find studying in Glasgow? I’m from a city that was destroyed by an earthquake in 1906 and rebuilt mostly out of fire. The fire gave it its character. I ended up with a passion for history and architecture and started to think about how we could do it for free. Once you apply your purpose to a business, you'll be able to manage the learning curve and run your business.

Danny Campbell
Founder of Architect, 2012

Founder of Architect, 2012

“When getting a product to market can seem like a mammoth task and that’s why so many of us would to go it alone and start developing. Speak to people, test your ideas, and collaborate with others to determine if you’re creating an addressable market need or opportunity and do this continuously and iteratively throughout the development process. Take on the challenges as they come, and there will be many, but try not to get too caught up with the minor details. Dream big but start small and don’t be afraid of change.”

Sarah Holstetter
Founder of Architect

Could you give an insight into the type of projects you have worked on since setting up Holstetter Architects in 2013? My work ranges from architecture to fine art. I am currently working on a cast brick prototype that integrates remnants of a building that once stood. I am currently working on a timber house for a photographer, and the other for firmware, in these projects view, spatial sequences, and framing become very important.

Would you say that in this way your fine art background has influenced your approach to architecture? Some of the fundamental explorations in the discipline of painting – form and void, light, and spatial perception – serve as organizing principles to my work, whether it’s art or architecture. I am currently working on programming exercises for a public sector health care project in San Francisco. The spaces are crowded and resources for the hospit are in short supply. In our design we made the decision to negotiate diffuse natural light onto the core of the plan and locate circulation with a relationship to the building volume in order to help patients locate themselves in space. View and light can be vital things that impact our impression of an environment, regardless of whether we are nearly conscious of the architect as noteworthy.
Innovation School inagna

Anderson’s care home in Inagna has partnered with the Innovation School as a project supporting community connections by exploring the role of music in care homes. Using expertise in design innovation, the researchers have been collecting stories of carer life and have co-designed a programme of music activity in partnership with residents, staff and volunteers. The programme launched in August, with a reading exhibition showcasing work held at the care home in September. [futureknowledgebearings.org.uk] livingwithconnectionsaw-care-protector

20th Anniversary Graduates

Two Honourary Alumni were conferred at this year’s Summer Graduation Ceremony to acknowledge Nicholas Jackson, previously a Chairman of Glasgow Architectural Trust, and Sarah Drummond, Co-founder and Managing Director of award-winning design agency Urbis. Both Alumni Graduates are alumni of GSA, creating groundbreaking work from New York and Glasgow respectively. [gsa.ac.uk/newmedia]

Newbery Medal

Script & Environmental Art graduate, Kate Lingard was selected in 2019 as the recipient of the Newbery Medal, with the award announced as part of the Summer Graduation. For her degree show, she developed a multi-media installation of codes, videos and text pieces, which was praised by Heads of School for its philosophical rigour. [gsa.ac.uk/newmedia]

Glasgow Museums

Glasgow Museums was inaugurated and developed by Victoria Miguel, in collaboration with GSA, the University of Glasgow and Glasgow Clyde College. It was inaugurated by and marks the 50th anniversary of Mewantemooseicday at the Cave on Staffa was the subject of a BBC Radio 3 programme, following a three-year research collaboration between GSA and National Trust for Scotland's work at Fingal’s Cave. For the recreation, students built plinths, structures and tables to house the record players and records, which were sourced from the local music community in Glasgow. Students also created a new sound installation, and performed choreography developed in workshops with Luke Cunningham. The event was held in the Talke, a large space just off George Square in Glasgow city centre.

300 graduates will graduate from GSA in June, as part of Mewantemooseicday 2019 – a day-long, Glasgow-wide celebration of care and creative practice. Originally performed in California in 1984, Care’s 13’13’ is a compelling music piece for 12 turntables and 290 – 300 records. The audience members are given no instruction, but are free to play any records they wish, creating a collaborative sound installation.

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Phoebe Zimic

Phoebe Zimic is a Design and Usability student at GSA, and was selected by the Work Experience Board to complete her final year placement with Glasgow Museums’ Department of Usability. She is currently researching the role of Meaning and Urban Space in the creative potential of contemporary art and has plans to continue the project for a Masters’ degree.

Foulis Medal

Sound art graduate Jamie Doherty has been awarded the 2019 Foulis Medal. Jamie’s work explores the use of sound as a tool to understand and navigate the environment. His work is presented as an immersive sonic landscape created from real-world meteorological and ecological data from observation sites on Orkney to create unique evolving soundscapes, and was presented as an immersive sonic sculpture at Graduate Degree Show 2019. All active elements of the sculpture, including bespoke speaker horns and acoustic panels, were designed and built by Adie, who plans to continue developing the work for public exhibition and touring.

Academics from the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services. Her design, developed with the help of experts at Queen Elizabeth University Hospital and the University of Glasgow, has the potential to generate a bigger pool of capable surgeons, and thus widen access to these critical services.
This year, St. Aloysius Church and GSA collaborated on a project facilitating exploration of the rich heritage of Garnethill through the eyes of refugees and asylum seekers. GSA’s Community Engagement Officer and Innovation School graduate Harriet Simms tells us about the origins of the project and the subsequent exhibition *Refuge Garnethill*, which was shown at GSA’s Fleming House in September 2019 and has subsequently toured to the Mitchell Library and Tenement House.

Earlier this year, St. Aloysius Church was awarded funding from the Heritage Lottery Fund to support the renovation of their historic Campanile tower. The 130ft tower, topped with a gold cross, had suffered structural damage and needed urgent repairs. Alongside funding for the landmark tower, a portion of the Heritage Lottery grant was given to support an engagement project with the church’s English as a Second or Foreign Language (ESOL) programme for refugees and asylum seekers.

The ESOL programme has been running since March 2016, supported and run by a dedicated team of volunteers. The classes take place each weekday during school term time, with an average of 45 – 50 students attending each day. There have been around 150 students come through the doors since the project started – students attend classes for four to six months before moving on to college and beyond. The team of 35 volunteers aim to teach the students first and foremost ‘survival English’ to help them engage with people and to get them up to speed with the language as quickly as possible. Students come from countries as varied as Syria, Sudan, Ethiopia, Kurdistan, Iraq, Iran, Kuwait, Vietnam and El Salvador.

The programme’s collaboration with The Glasgow School of Art started when Kevin Wyber, co-ordinator of St. Aloysius’ ESOL, approached GSA to see if there could be support with production of an exhibition about the heritage of Garnethill. Through discussions, this initial idea developed into a collaborative project between GSA Exhibitions, GSA Community Engagement and the Church. The focus was to develop skills and self-confidence in the ESOL students through learning creative skills and photography, as well as improving English skills through research and writing.

Working with photographer Betty Meyer, ten students attended six workshops over July and August. Betty structured the workshops to be a photographic investigation into the heritage of Garnethill, supported by exploring composition and different techniques each week. The students were encouraged to look into their own heritage whilst studying Garnethill and explore what home and heritage meant to them personally. One week the students explored the architecture of Garnethill to identify well-known buildings and spaces, whilst another week the group explored the theme of community, comparing community life and sense of belonging in Glasgow to experiences in their home countries.

Alongside the photography workshops, volunteers from St. Aloysius Church ESOL worked with the students to research and write about the heritage of Garnethill. The group visited the Mitchell Library to look at maps and newspaper articles relating to the area, bringing together information on the history of key buildings and events to complement the photographs. The group also continued the discussion of home, cultural differences and what they felt their own heritage looked like. This became the basis of a number of the students writing about the home countries and the experience of moving to Glasgow.

The design and curation of the exhibition was collaborative, with GSA Exhibitions and St. Aloysius Church working together to decide on the structure of the exhibition and the narrative of the exhibition through images and writing. It was important that the heritage of the area was chosen. There was also careful consideration that the experience of the students should be celebrated throughout the exhibition.

The exhibition opened at GSA’s Fleming House on Renfrew Street on 9 September 2019, with a programme that saw residents, local organisations and groups united to congratulate the students on their creative work. The exhibition ran until 13 September before moving to the Mitchell Library and The Tenement House throughout the Autumn months.

*Refuge Garnethill* is the first large scale collaboration between GSA Community Engagement, GSA Exhibitions and social organisation. GSA Community Engagement started in November 2018 and has a focus on partnering and collaborating with local groups and initiatives in the Garnethill and Blythswood neighbourhoods. This year has seen a number of projects and partnerships in the Garnethill area including the Garnethill Carnethil, Gaitherin’ event in Garnethill Park with Garnethill Community Council and Friends of Garnethill Green Spaces (FROGGS), youth creative workshops with Central and West Integration Network and a Garnethill Potluck with CCA and The Project Café.

For more information or updates about GSA Community Engagement, please visit the microsite [at garnethillcommunity.wordpress.com](http://garnethillcommunity.wordpress.com).
The collaborative project Splendour, which took place in summer 2019, was a creative exploration of adornment and fashion, as expressions of love, power and politics.

A collaboration between Textile Design, Fashion Design and Silversmithing & Jewellery departments at GSA, the project was commissioned by Royal Museums Greenwich with support from the National Lottery Heritage Fund, as part of the Armada Portrait Project. Outcomes from Splendour included a showcase and speakers at the The Queen’s House, and photographs in the historical setting of Stirling Castle.

Dr Helen McCormack and Dr Thea Stevens reflect on the project, with accompanying images from Stirling Castle and The Queen’s House by Jean Mason.

**Greenwich to Stirling to Greenwich**

Sploendous Impulses and Composed Ornaments

In her book, Women and Power: A Handbook (2017), Mary Beard describes how the public voice of women has been silenced over millennia by patriarchal structures that have estranged female voices and actions. She observes, Elizabeth I is just one example. A powerful and long-ruling monarch, Queen Elizabeth I sought to signify a shift in understanding women’s roles, historically, in public life.

For Beard, however, Elizabeth remains significant in the public imagination because of her identification with male characteristics, particularly in her claim to have ‘the haire and instinct of a man’. No famous address to troops at Tilbury in 1588. Beard’s point is that Elizabethan history has been written and spoken largely by men. The queen’s voice, body, manner, habits and language have been determined by male writers and how, subsequently, been admired, told to the attitudes and circumstances of male power over the centuries. In this project, which takes the Armada Portrait of Elizabeth I as its starting point, students have investigated the ‘material’ of female monarchy in ways which prioritise elements of agency through intimate knowledge of their clothing and jewellery; questioning accepted historical premises of gender and power and challenging the conventions of historical language.

**The Power and the Splendour**

The exhibition of their work, and indeed the photoshoots at Stirling Castle, showed exactly how powerfully the students have achieved this. They have wrested the students’ work reflects, perhaps, the tensions and unease of our time. A focus on how adornment and garments could still construct identity – it occurred to me that these historical figures may not be immediately familiar to many of the students. But as they’ve explored their stories, they’ve found their own way to show them.

Evelyn Nesbit’s photograph of herself as Matilda Pye’s initial provocation – a rich lecture on how freedom and agency, with the payoff being the creative freedom and agency, with the payoff being the creative accomplishment of observer and cultural heritage cheerleader, and seeing how it has made the students tick has been beyond rubies.

The exhibition of work in Splendour surveys the Renaissance and Stuart courts of Scotland and England through its most powerful female icons, renowned for their surrounding power and agency; who owns it and who might speak it.

**As an educator, I’m extremely interested in the type of pedagogical space that the Splendour project exemplifies.** It is the students who we should credit for building this space with their own creative connections, and the focus is more precisely powerful because they are highly authentic to them. They’ve taken what they’ve gleaned from historical research, and projected energy from the superpower sub-powers of a similar moment in Mary’s decapitation (and let’s face it, we’re all always fascinated by the darker side), to textiles that make simple punchy, exciting, or contemporary, and have brought them together in a creative way that ’s just doesn’t speak to them, but shocked.

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The Glasgow School of Art's new initiative in recreating a Creative Network attempts to engage and invest in GSA's greatest assets – the people who attended the institution – in a meaningful and relational way. When graduates work in a sector that is more often than not project-based, precariously funded and regularly engaged with social and environmental issues, they are oftencapitalised, neglected and repurposed. The network aims to redress that situation by exist amongst other initiatives that exist, and are supported by the institution that fosters them. Current students can be proactive in asking for help and guidance, and graduates are supported by the institution that fosters them. Current students can be proactive in asking for help and guidance, and graduates are supported by the institution that fosters them.

One of the first Creative Network activities to be underway in 2018 was Working Space, a series of professional practice and creative sector networking events, established in partnership with GSA’s Enterprise Studio. Working space brought together students, alumni and employers to explore a range of career and professional development opportunities. The initiative was launched by the GSA’s Creative Network Mark, who emphasized the importance of skilfully networking and building a profile in the creative sector. The Glasgow School of Art's new initiative in recreating a Creative Network aims to engage and invest in GSA's greatest assets – the people who attended the institution – in a meaningful and relational way. When graduates work in a sector that is more often than not project-based, precariously funded and regularly engaged with social and environmental issues, they are often capitalised, neglected and repurposed. The network aims to redress that situation by exist amongst other initiatives that exist, and are supported by the institution that fosters them. Current students can be proactive in asking for help and guidance, and graduates are supported by the institution that fosters them. Current students can be proactive in asking for help and guidance, and graduates are supported by the institution that fosters them. One of the first Creative Network activities to be underway in 2018 was Working Space, a series of professional practice and creative sector networking events, established in partnership with GSA’s Enterprise Studio. Working space brought together students, alumni and employers to explore a range of career and professional development opportunities. The initiative was launched by the GSA’s Creative Network Mark, who emphasized the importance of skilfully networking and building a profile in the creative sector.

Amidst the fluctuations and challenges faced by the creative industries, the GSA’s Creative Network aims to provide a platform for students and graduates to connect, collaborate and network. By facilitating meaningful relationships and partnerships, the network seeks to support the creative development of its members and foster a vibrant and diverse community. The GSA’s Creative Network recognizes the importance of networking and collaboration in the creative sector. By providing opportunities for students and graduates to engage with industry professionals, the network aims to help them build their professional networks and enhance their career prospects. The network is open to all students and graduates of GSA, and aims to create a supportive and inclusive environment where individuals can share their experiences and learn from one another.

The network’s reach is extensive, with collaborations with over 200 companies and organizations, including creative businesses, cultural institutions, and community groups. Through partnerships and partnerships, the network provides students and graduates with access to a wide range of opportunities for networking, career development, and social events. By connecting with the wider creative community, the network empowers students and graduates to expand their horizons and explore new avenues for their professional development.

In conclusion, the GSA’s Creative Network is a valuable resource for students and graduates, offering a range of opportunities for networking, collaboration, and professional development. By fostering meaningful relationships and partnerships, the network aims to support the creative development of its members and contribute to the vibrant and diverse creative community that exists in Glasgow. The network is open to all students and graduates of GSA, and aims to create a supportive and inclusive environment where individuals can share their experiences and learn from one another. The network’s reach is extensive, with collaborations with over 200 companies and organizations, including creative businesses, cultural institutions, and community groups. Through partnerships and partnerships, the network provides students and graduates with access to a wide range of opportunities for networking, career development, and social events. By connecting with the wider creative community, the network empowers students and graduates to expand their horizons and explore new avenues for their professional development.
**BRIEFING**

Interior Designer of the Year Architecture graduate Matt Sander has been awarded House and Garden’s Interior Designer of the Year for 2019. When discussing the award, House and Garden remarked, “It was a unanimous decision by the team, who have long admired their intelligent design and refined craftsmanship.”

**CREATIVE NETWORK**

Clubhouse Animations founded in 2019 by Visual Communication graduate Bleeker Stewart, Clubhouse is the first dedicated stop motion and CG animation studio based in Scotland. Based in the heart of Glasgow, the unique strength of Clubhouse is its ability to provide the entire service of stop-motion creations, including creative and artistic project collaboration, bespoke video content, handcrafted paper models and set design. Since opening the studio has worked with clients such as Happy Robot, BBC Scotland, the North Lincs Dairy and created CGI-Christmas e-card for 2019. clubhouseanimations.com

**BRIEFING**

Queen’s Miniature 2019 John Mackie Harki (Art Drawing and Painting, 1973) and Dr Ian Callum MA Industrial Design, 1976 were both recognised in the 2019 Queen’s Birthday Honours List. Dr Ian Callum was the Chair Designer at Jaguar Cars for 28 years and received a CBE for services to the British car industry, while artist and Director of the Glasgow Print Studio John MacInnes received an MBE for services to art.

Rachel Adams at MHE Mackintosh School of Architecture graduate Rachel Adams is an emerging architect for Education (UK), a 15-person architectural design firms based in Glasgow responsible for more than 100 transformational schools across the western US. Paving significant emphasis on students’ needs and learning spaces, MHE’s design approach advances that school buildings themselves can be central to the educational experience.
rachelaadams.co.uk

**BRIEFING**

**Queen Park Hotel**

Painting and Printmaking graduate Joanne Dawson has created a mural for the Queens Park Hotel, commissioned by Harbour Club and Glasgow Development Company. The hotel was established in Glasgow in 1851. hotel24.com

**CREATIVE NETWORK**

**Hive** is a new sustainable collective formed by five curators from GSA and University of Glasgow’s Curatorial Practice (Contemporary Art) programme. Anaïs Janze Natera, Jeanie Black, Natalie Nicolaides, Isabelle Thul, and Bilyana Hockney, the four graduates and one current student, bring together an array of artists, curators, and one critic, each with over a decade of experience, to explore new ways of working together.

**BRIEFING**

**How Canstorial Collective**

How is a new sustainable collective formed by five curators from CCA and University of Glasgow’s Canstorial Practice (Contemporary Art) programme. Aras Javanshir, Jeanette Black, Fatima Nikolovska, Isabelle Thul, and Bilyana Hockney, the four graduates and one current student, bring together an array of artists, curators, and one critic, each with over a decade of experience, to explore new ways of working together.

**CREATIVE NETWORK**

The latest Associate Artist for the Gallery of Modern Art (GoMA) in Glasgow has been announced as Rhian Harkin Paterson. She is a graduate of Glasgow School of Art and has an extensive career in animation, especially within the craft of animation. GoMA is excited to announce that Harkin Paterson will be the latest Associate Artist to be announced in the gallery’s 25th anniversary programming.experience.goma.co.uk

GSA Associates is an artist-led initiative with a collaborative approach to the dissemination of contemporary art across Scotland. Established in 2015, the initiative is non-profit making and encourages participation across different contexts.

**BRIEFING**

**Sofa Forlife**

Product Design Engineering graduate Saskia Goeres, Kevin O’Dowd and Elliot Berton are the core team behind DesignedForLife, a company established to develop ranges of household furnishings with sustainability and longevity at the core. Their first product is the Sofa Forlife, the first sustainable, circular economy, modular sofa. Made in Scotland from sustainable materials, it was showcased at London Design Festival and Dezeen Innovation Committee 2019 in the gallery’s 25th anniversary programming.experience.goma.co.uk

**CREATIVE NETWORK**

The sofa’s core frame is made from CNC cut birch ply glued together using a natural w ood product from the wood industry, while the cushions are made from Soywax, a waste material from the textile industry which is naturally fire retardant, washable and recyclable. To date the sofa has been the recipient of awards including the 2018 Scottish Edge Young Edge Award, the 2019 Catalogue Award and the 2018 Coventry Challenge Entrepreneurial Spirit Award. In the summer of 2019, the team was awarded to include PhD, graduate Alex O’Dowd.

**BRIEFING**

**White Stuff**

Fashion retailer White Stuff has launched a new winterwear collection with Textile Design graduate Zoe Campbell for autumn-winter 2019. The White Stuff design team spotted Zoe’s printed textiles at the New Designers showcase as part of Degree Show, London 2018, which led to the collaboration on a 14-piece winterwear collection featuring prints inspired by the rugged beauty of the Scottish landscapes. The collection forms part of the company’s ‘Nurturing Talent’ initiative, which highlights up-and-coming designers. mikesilver.jpg

**BRIEFING**

**Ice Creams by Clubhouse Animations**

Clubhouse Animations is a new collaborative addition to Glasgow’s cultural landscape. The studio was established in 32 St Andrews Street, the new home of Glasgow Design Awards. Both commendations have been awarded to the Glasgow Distilling Company. The Drum Design Awards for Paul Gray recently won the Chair's Award at the 2019 Scottish Design Awards. Both commendations were made for his work with the Glasgow Distilling Company. The Drum Design Award was selected by John Melvin, Director of Design at the British Design Fund as his personal pick to show glasgowcreatives.com/clube

**CREATIVE NETWORK**

**Sundays**

An independent print organisation Good Press, alongside gallery Lunchtime and printing service Sundays. Established in 2018, Good Press was established in response to the exhibition goodpress.co.uk

**BRIEFING**

**Metro Tunnel Project**

Arts and culture consultants T Projects, co-founded by Arts and Arts graduate Victoria Jones, project partners for the Melbourne Metro Tunnel Legacy Art Program. The project is part of the $17 Billion Metro Tunnel Project, and will see the creation of a live-at-work artist by an Indigenous artist, as well as six artworks specifically for individual stations. The five new Metro stations and the commissioned artworks within will be opened across Melbourne in 2025.

T Projects specialise in integrating creative, programming and permanant public art into complex built environments, places and spaces. To date the team have delivered a multitude of projects across the UK, Europe and Australia, ranging from major infrastructure projects through to international flagship projects. Victoria Jones’ work has been widely recognised outside of the organisation, receiving awards and accolades from both The International Academy for Design & Health and The Building Better Healthcare Awards MSG International Management and Design. (Innovation 2018). Projekts.co

**CREATIVE NETWORK**

**GSA graduates Louise Lockwood, Ross Hogg, Morris Clark and Josephine Searman have all Self have choosen to work their A4E’s contemporary design aesthetic into their collection, C’I/O’s housing as a response to a growing number of green buildings. - we would like to add personaly with joy with people, her integrity, concepts and the lived experience of people.**

**CREATIVE NETWORK**

**CREATIVE NETWORK**

**ICE CREAMS BY CLUBHOUSE ANIMATIONS**

**IMAGE BY MICHAEL SINCLAIR**

**CREATIVE NETWORK**

**ICE CREAMS BY CLUBHOUSE ANIMATIONS**

**IMAGE BY MICHAEL SINCLAIR**
Details of all our current and future events can be found at www.gsa.ac.uk/visit

GSA Home Front Memorial
Until November 2020
Venue: Memorial Chapel, University of Glasgow
To mark the centenary of the First World War, GSA Archives & Collections and Exhibitions have worked with Louise Welsh, Professor of Creative Writing at the University of Glasgow and Edwin Pickstone, GSA Lecturer, to create a memorial to GSA students, staff and governors who undertook work on the home front. The memorial will be on display at the University of Glasgow Memorial Chapel for a year until November 2020 — consisting of text by Welsh, letterpress prints by Pickstone, in a frame designed and made by Steven Higgins with lettering from Erin Bradley-Smith.

Michael Stubbs: Small Scale Works
2 February 2020
Venue: Reid Ground Floor Corridor
An exhibition of small works by Michael Stubbs, a lecturer in Painting and Printmaking at GSA. Stubbs’s paintings explore the interface of abstraction and pop, and are constructed by combining poured, abstract configurations of transparent varnishes and opaque household paints with ready-made graphic stencils. The repeated pouring, in conjunction with the pop signs, form a physical process of sensual flat-on-flat layering that reveals multiple perspectives and optical depths. The works explode recognisable images, a response to the proliferation of broadcast and internet-based images that fill our world. Stubbs interrogates and critically re-configures painting in an age of internet information overload.

Practicing Landscape: Land, Histories and Transformation
25 Jan — 22 March 2020
Venue: Gallery 1, The Lighthouse, 17 Mitchell Lane, Glasgow G3 8NJ
This exhibition brings together the work of sixteen The Glasgow School of Art researchers, who are part of a research group called Reading Landscape. Artists include Nicky Bird, Susan Brind, Justin Carter, Alan Currall, Marianne Created, Michail Mersinis, Christine McBride, Shauna McMullan, Lesley Punton, Ross Sinclair, Michael Stumpfl, Amanda Thomson, Gina Wall, Hugh Watt.

Glasgow International
24 April — 10 May 2020
Venue: various across Glasgow, see website for full listings
The theme for 2020 is Attention. As much a method or approach as a theme, Attention asks us to consider how, where and in whom our attention is placed at a time of seemingly constant distraction through, for instance, social media and 24 hour news feeds. What are the opportunities for close looking both in the making and viewing of art, and how we attend to others whom we care for, as well as ourselves?

GSA’s own Across the City project is a solo exhibition of new work by New York-based artist, writer and educator Kameelah Janan Rasheed, who will exhibit new work in 5 Florence Street, an old Victorian school building. 37 graduates of The Glasgow School of Art will be exhibiting as part of the Glasgow International Festival for 2020. Included in the list of 109 artists are GSA Graduates Duncan Campbell, Sarah Forrest, Carol Rhodes, Ilana Halperin, Jacqueline Donachie, Hayley Tompkins, David Sherry, Annie Crabtree and more. In total GSA graduates make up 34% of the 2020 Programme.

www.glasgowinternational.org

2. Flyer for WWI fundraising event, 1915 © GSA Archives and Collections
3. Four Pools, World-End, (2019), Alan Currall

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