BA (Hons) Sculpture and Environmental Art

Application Guidelines 2019/20
Guidelines for Applicants

Application to any of the **BA (Hons) Fine Art** programmes (Painting and Printmaking, Sculpture and Environmental Art, Fine Art Photography) will consist of two stages:

**Stage 1**
- Submitting your **UCAS application**
- Uploading your **Digital Portfolio and Portfolio Statement (max 500 words)** to **The Glasgow School of Art (GSA) Digital Portfolio Submission website**.

**Stage 2**
Candidates progressing to this stage will be invited to attend an **interview** with Academic Staff from their chosen department and to bring their full portfolio, including sketchbooks with them. Overseas applicants will be offered the option of a telephone or Skype interview.
Applicants submit an application to UCAS, and then submit a Digital Portfolio and a 500 word Portfolio Statement to the GSA Digital Portfolio Submission website.

Academic staff assess all applications against the same set of criteria.

Applicants are informed of one of two things:

i) They have been shortlisted and invited for an interview OR ii) The application has been unsuccessful.

If offered an interview, candidates will be asked to bring their full portfolio of work, including sketchbooks. Following the interview they will be informed of one of these outcomes:

Assessment Criteria

• How your **Digital Portfolio** demonstrates your interest in fine art and the specialist area applied for.
• Course awareness, why this course?
• Your development process.
• How you represent your sources and influences.
• Range and application of practical skills.
• Coursework.
• Independent / Personal work
• How your Digital Portfolio demonstrates your interest in fine art and the specialist area you applied for:
  You will be expected to include work that uses materials and methods which demonstrate appropriateness to the specialist area applied for. (digital portfolio)

• Course awareness, why this course?
  You will be expected to communicate why you consider the course applied for is the appropriate one for you. (portfolio statement)

• Your development process:
  You will be expected to show how you progress your ideas through experiment and visual enquiry. (digital portfolio)

• How you represent your sources and influences:
  You will be expected to show your source material, references and influences through sketchbooks, or through other supporting material. (digital portfolio and Portfolio Statement.) These can be represented by uploading selected pages from your sketchbooks, preparatory sketches, development sheets and final pieces.
• **Range and application of practical skills:**
We expect the **Digital Portfolio** to represent your experience with materials, methods and experimental work. This can be demonstrated in a variety of ways including drawing / painting / analytical / abstract / 3Dwork /photography /CAD etc.

• **Coursework:**
You will be expected to provide examples of work which have been made as part of a prescribed course (digital portfolio). Independent applicants (who may not have recent coursework) will be expected to represent appropriate experience of practice through their **Digital Portfolio and Portfolio Statement**.

• **Independent / Personal work:**
You will be expected to include examples of work made outwith a prescribed course, which builds on your experiences and demonstrates a potential for independent learning.
Portfolio Statement

Your **Portfolio Statement** (500 words max) should be a clear and coherent reflection on why you have chosen to apply for a particular programme. It should demonstrate that you have researched and understand the specifics of the programme you are applying to and why you think you would be a suitable candidate for it.

It could also include particular areas of interest within your practice and key influences e.g. artists/writers etc. who have informed your thinking and ideas.
The 25 uploaded files should contain examples of different work. If you wish to include different angles of the same piece of work or detailed sections please do so within one file.

Before you finally submit your application, check each image to ensure you are happy with the size and level of detail you can see as this will be what Admissions staff will also see.

The maximum size per file is **2MB**.
Some notes for guidance in preparing your Digital Portfolio:

Research/preparatory work: This can be sketchbook pages, studies, development sheets, preparatory drawings that demonstrates/tracks the development of a finished piece of work. We are interested in the concepts and ideas behind your work and how they progress and develop; from the initial starting point / source of inspiration through to a finished piece of work.

We are also interested in finding out more about your interest in fine art, artists that you are looking at (for example exhibitions visits, online resources, books, periodicals and newspapers). We want to know what or who has motivated you or influenced you to apply for the specialist area.

Whilst the work of other artists can be referenced within sketchbook pages, this should not solely occupy one of the uploaded files within your digital portfolio.
Some notes for guidance in preparing your Digital Portfolio (continued):

In order to show us the Development of your ideas throughout a project you may wish to show several drawings/pieces of work together within one file: you could do this by photographing several works together at once, or by photographing several pieces individually and using Photoshop etc. to combine them into one file. This can be particularly useful when trying to show work that cannot be photographed at the same time, for example a series of pages in a sketchbook. However it is important to make sure that the detail of an image is large enough that it can be seen.

Finished work: We want to see work that is an outcome of your development work and is more consolidated and resolved.

Time-based work: (film / video work / sound pieces etc.) If you are submitting a time-based work it should be presented as a storyboard with 5 - 10 images (which can be grouped in one file).
Interview

The interview will normally last about 20 minutes and will be conducted by two members of staff. Applicants from outside the UK will be offered a telephone/Skype interview and may be asked to supply additional work to what was uploaded.

Tips on how to prepare:

- You will be asked to talk about your work, so identify beforehand which work you would like to speak about and know where to locate it within your portfolio.
- Think about some questions to ask the interviewers about the course or GSA.
- Practice talking about your work with a friend, family member or teacher.
- Prepare to talk about some artists, either established/historical or contemporary whose works has inspired you.
- Try to Relax - Everyone wants you to do well.
The following slides show an edited selection of some uploaded Portfolios to the Sculpture and Environmental Art department. These are given as guidelines only; we understand that each applicant’s work is personal and this will influence the way in which they choose to present the work.
Ilsoon Jeon
DRAWING SCULPTURES-

PAPER FOLDING

Satisfying Shapes

LIVING LUXURIOUSLY THROUGH PACTERING AESTHETICS

An individual is encouraged by the hypnosis generated
by the image
of the paper, my favorite. Its gentle
movement is impossible. Each fold
in the paper and the lines drawn
are beautiful. The art of paper
is also a form of
expression that
involves hand
and line.

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Slight Alterations to Create Self-gratifying Alterations

Slight Alterations to Create Unnecessary Alterations

Slight Alterations to Create Inconclusive Alterations

We enjoy resolving abstraction in order to better understand abstraction, but rather than praising it as an ambiguous concept, why not look at it simply for what it is and recognize the fact that we are not cultivate more complicated concepts.

The fact that we see a cup as an ambiguous object has led us to create a cup out of a cup. We are not trying to make the cup more abstract, we are simply making it more complicated.
WITH GREAT HOPES [BUT] WITH TREMENDOUS DIFFICULTIES I AM HAVING. AM I HAVING (...)

SUCH DISTINCTIONS OF WHETHER AM OR AM I NOT. HORRENDOUSLY REDUNDANT & OBSESSIVELY OVER-ANALYZED / GUARANTEED INCONCLUSIVE, PERHAPS FUTILE [SUCH DISCOURS WITH MYSELF].

RE/M/LESS -- FROM MY OBSERVATIONS + EXPERIENCES, IT HAS COME TO MY VERY ATTENTION THAT WHEN I AM, WHAT I AM = IS NOTHING.

SO, THUS NOTHINGNESS IS WHAT I SHOULD LIVE BY + WHAT I SHOULD THRIVE FOR (...)

BUT IS IT BETTER FOR ME TO NOT BE + THEN BE = SOMETHING?
III. AWARENESS — When there is light, I can't see. I can't see, it's too bright.

[Sketch of a structure with notes and labels]

Comments:
- Fragment of awareness
- Book of Holy Songs
- Sketch in the back
- Sheet of the same ceiling (standing so slightly)

Leader of the group after years of service travels to attend western hip music

[More sketches and notes on the page]
CONSTRUCTION OF THE HOUSE

SCULPTURE

LITTLE LIGHTS
[Perhaps the possession [flood] lights]

LITTLE MIX

DON'T MAKE IT SO ORGANIZED, WE ARE A BIT RANDOM DISCONTINUED

MAKE IT SO THAT THE PIECES LOOK LIKE A MOUNTAINS VIEW FROM THE TWO WINDOWS.

I.I. HEALING

Healing
- pain: release: reflect: healing
- needle: blood: coagul: hemorrhage: man's sexual
- menstrual: female healing
- cylindrical: man's sexual

I.I. HEALING on (??)

Medium: beeswax, mosaic, ceramic, (rigorous)

Medium: beeswax, mosaic, ceramic, (rigorous)

Materials:
1) beeswax
2) ceramic
3) mosaic
4) cotton
5) gold (enamelled)
6) synthetic
7) glass
8) Table
9) paper, paste any may be
2) voice of light (with money in all angles)
Kathleen Curry
Who should I motivate? Hannah, mom, dad, myself?

Should it be of just the face or body?

If body, which bit. The feet might be interesting.

Scrunch up or lose and relaxed.

Maybe just the section of the face going all the way down the body, just an expressive strip.

Should I dress the model or maybe the t-shirt or jacket would add an effect?

Complete body cast may be too awkward and garish.

Cold turn our very expressive and near talking.

Really like the idea of just the face. Maybe of dad or myself.
Instead of materializing the actual baby, maybe I could do me some sheets around me. More discipline and consistent?
1. Cow: V aggro. Need to get McDonald's supplies and maybe at least burgers.
2. Hotline - need to get some wire, TVs, and old phones. (Broken)
3. Nailer - need carton and paper (also magazines)
4. Chain Saw?