

FLOW

GSA

Issue 1

The Magazine of The Glasgow School of Art



Cover Image:
The library corridor, Mackintosh Building, photo: Sharon McPake

WELCOME

Welcome to the first issue of *Flow*, the magazine of The Glasgow School of Art. In this issue, Ruth Wishart talks to Professor Seona Reid about the changes and challenges ahead for Scotland’s leading art school. This theme is continued by Simon Paterson, GSA Chairman, in his interview *Looking to the Future* which outlines the exciting plans the School has to transform its campus into a world-class learning environment.

Creating a world-class environment for teaching and research is essential if the GSA is to continue to contribute to Scotland, the UK and beyond. Every year 300 students graduate from the GSA and Heather Walton talks to some of them about the role the GSA plays in the cultural, social and economic life of the nation. One such graduate is the artist Ken Currie, recently appointed Visiting Professor within the School of Fine Art, interviewed here by Susannah Thompson. *Flow* is packed with news about the GSA – our successes and those of our alumni – exciting developments that give a snapshot of life at the GSA. We welcome this opportunity to share it with you – please enjoy.

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→ BRIEFING

Funding increase

Research at the GSA has received a welcome cash boost thanks to a rise in funding from the Scottish Higher Education Funding Council (SHEFC). The research grant has risen from £365,000 to £1.3million, as a result of the Research Assessment Exercise carried out in 2001.

President’s dinner

A dinner to encourage potential ambassadors for the GSA was held in the Mackintosh Library by Lord Macfarlane of Bearsden, the School’s Honorary President. In his after dinner speech, Lord Wilson of Tillyorn, the recently appointed Chairman of the National Museums of Scotland, stressed the importance of the arts to society and to the international profile of a nation. Other guests included Sir Angus Grossart, Lord Gordon of Strathblane, Connie and Brian Simmers, Andy and Angela MacMillan, David Taylor of the Scottish Football Association and David Page of Page and Park Architects.

The GSA in top three for wider access

In a report in *The Times Higher Education Supplement*, the GSA was ranked third in its Access Elite. This is a UK-wide league table which ranks higher education establishments according to their level of student recruitment from areas of low participation in HE, combined with high retention rates and excellence in teaching and research.

OBE for long-standing GSA supporter

In 2001, Donald Taffner, a great supporter of the GSA and husband to Eleanor, a GSA Governor, was awarded an OBE in the USA for his service to the United Kingdom. The award recognises the major contribution the Taffners have made to heritage and culture in the UK.

MAKING WAVES

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

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

The GSA contributes culturally:

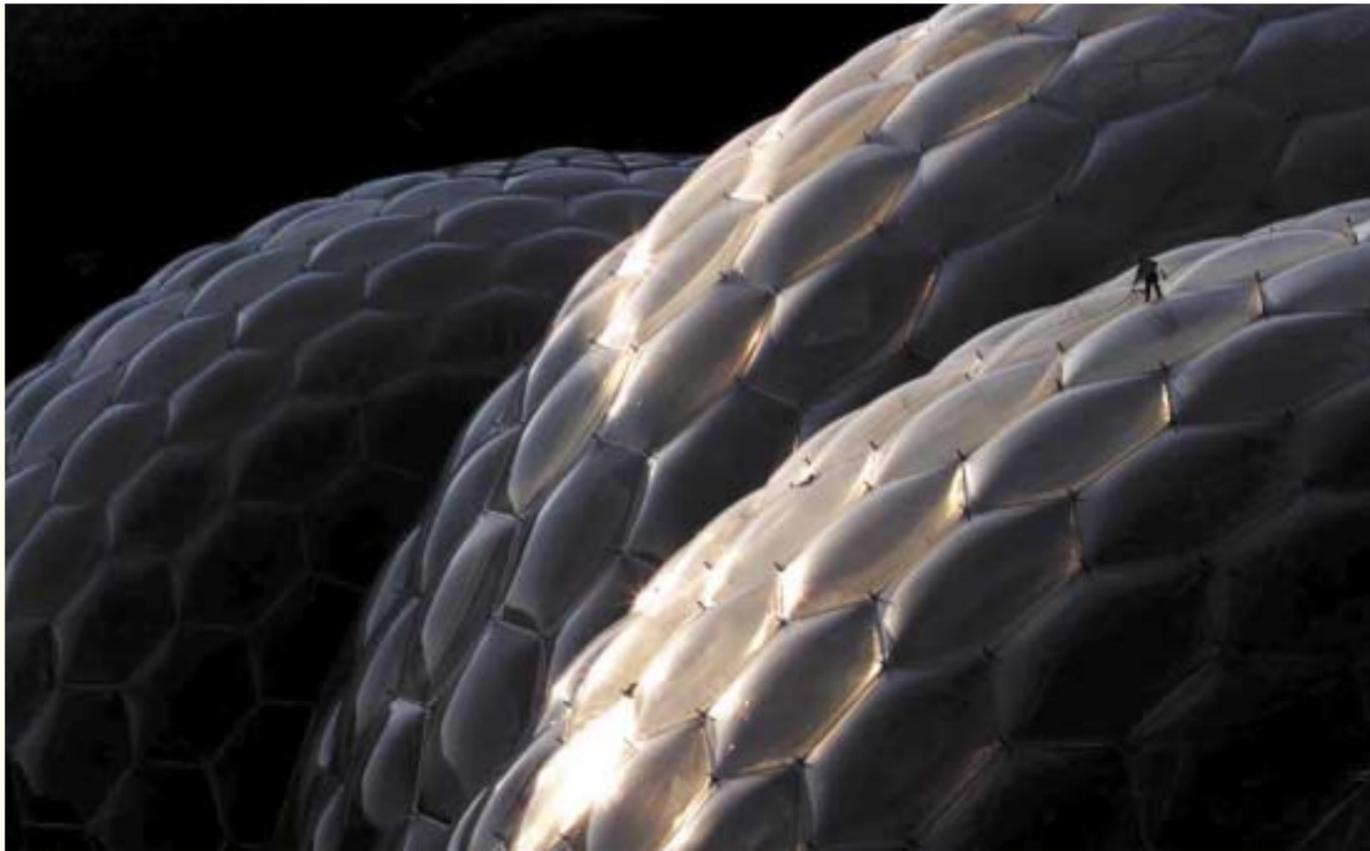
- By helping to transform Glasgow from a grim post-industrial city to a vibrant cultural capital.
- By establishing the reputation of Glasgow, and Scotland in general, as a worldwide centre for the visual arts.

The GSA contributes socially:

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

The GSA contributes economically:

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



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Name: Andrew Whalley

Degree: Architecture, 1983

Current role: Partner for the Eden Project, Nicholas Grimshaw & Partners

The Eden Project consists of three futuristic greenhouses or 'biomes', each with its own carefully controlled climate, housing 80,000 plants along with birds, insects and reptiles.

If you have such as thing as a typical day, what is it?

I have two types of day. When I'm based in the London office it's a day fragmented with meetings, discussions and design reviews. When I'm out of London it means travelling, either to our offices in New York and Australia or to Cornwall for the Eden Project.

How did studying at the GSA equip you for what you are doing now?

My training gave me the confidence to explore design from first principles, never to make assumptions or rely on preconceived ideas and to stand by my convictions. Being taught in such a creative environment instilled in me a passion for design, architecture and art.

Was there anything about the GSA that inspired you?

The total environment – challenging and thought-provoking tutors, the city itself – particularly the Kibble Palace. In second year, I took the engineer Tony Hunt to the Botanical Gardens. Neither of us knew that 15 years later we would be collaborating on our own 'glasshouses' at Eden.

Do you have a favourite memory of the GSA?

Discovering a city with so much energy, making lifetime friends and meeting my wife. Our year was a fairly close-knit group, which made those awkward first steps in Architecture a less formidable affair. We all seemed to have quite a lot of fun even though we worked long hours.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?

To use the Eden Project as an example – from a design standpoint, if it had just been a collection of traditional glasshouses I doubt if we would have achieved the success we've had. In our first year there were nearly two million visitors and an extra £150 million pounds of additional spend and investment was brought into the local region. This had a radical effect on an area suffering from serious economic decline. I wouldn't credit all that success to the design and architecture but it played a very large part. →

“A UNIQUE THING ABOUT THE GSA IS THAT IT PRODUCES ARTISTS READY TO GO OUT INTO THE PROFESSIONAL WORLD.”



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Name: Cathy Jamieson
Degree: Sculpture, 1979
Current role: Minister for Education and Young People, Scottish Executive – the devolved government for Scotland

If you have such as thing as a typical day, what is it?
 In any one week, I will be involved in everything from Cabinet meetings and discussing policies to visiting schools or children’s centres. I also have to answer Parliamentary questions and speak in debates and hold regular advice surgeries in my constituency.

How did studying at the GSA equip you for what you are doing now?
 My time at art school developed my ability to analyse problems and find solutions and see projects through from beginning to completion. It gave me the ability to think creatively and to try new ideas and new ways of working. You have to be self-reliant as an artist and have the courage of your convictions – just like in politics.

Was there anything about the GSA that inspired you?
 Working in the Mackintosh Building itself was something of an inspiration – I never tired of wandering around and finding something new in the architectural detail. Other inspiration came from the people – staff and students – all of whom were committed to their work.

Do you have a favourite memory of the GSA?
 I always enjoyed working outdoors at the School’s centre in Culzean, which is within the constituency I now represent. Every time I go there now I remember days spent drawing, painting and photographing the Ailsa Craig and scouring the beach for useful materials for sculpture.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?
 The GSA makes a huge contribution to cultural life both at home and abroad. As Minister for Education and Young People, I want to see more opportunities for young people to develop their talents. Bringing artists and designers into schools ensures they can play a bigger role in the way our schools are built or refurbished and help create a better learning environment for young people. This can only happen if there are places like the GSA where artists can develop their talents and get the necessary skills to take their work into the wider world.

Name: Alison Watt
Degree: Drawing & Painting, 1988
Current role: Artist

If you have such as thing as a typical day, what is it?
 All my days are pretty much the same. I come into the studio at 9.30am and then I work until lunch, when I take about an hour’s break. After my break I’ll carry on working again until 5pm. I know it sounds really dull, but I have to be regimented about it.

How did studying at the GSA equip you for what you are doing now?
 One of the most important things was to find out how much I didn’t know. I became exposed to other artists and other writing and got to glimpse the vastness of knowledge that was out there.

Was there anything about the GSA that inspired you?
 The people I met there – the students and tutors. Geoff Squires, one of my tutors, taught me the importance of how to draw, not in the traditional sense, but more to do with looking. No matter what medium, he taught me how to look at things. The way he spoke made me understand – which I think is a gift in a tutor.

Do you have a favourite memory of the GSA?
 Because my father was there, I visited the School at an early age and walking into the Mackintosh Building was always very glamorous and exciting. There is student graffiti on the walls going right back in time – so the history is built into the very fabric of the building. But what I have the strongest memories about was seeing other people work, seeing them painting and producing things.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?
 A unique thing about the GSA is that it doesn’t tend to produce amateurs; it produces artists that are ready to go out into the professional world. There’s a real sense of competition and the students respond to it, which is why so many people from the GSA have been recognised for what they do around the world.

Name: Patrick Ryan
Degree: Textiles, 1986
Current role: Owns Japanese clothing company YAB-YUM with his wife and partner Mami Yashida

If you have such as thing as a typical day, what is it?
 I wake up at 7am and get my twin daughters Tallulah and Mathilda ready for the day. I work on my collection at home until the babysitter arrives at 11am. I then go to the office – the workload can get overpowering and I usually finish around 10pm.

How did studying at the GSA equip you for what you are doing now?
 My background gave me an instinct for survival – it was such an eye-opener that it grounded me for experiences that, at times, were larger than life or even daunting. Glasgow in the early 80s was a large part of the fashion, creative and music scene so, whenever I tell people where I’ve come from, I get a very positive reaction.

Was there anything about the GSA that inspired you?
 My tutor Barbara Santos Shaw – she inspired me to go out into the world. I was also fortunate to have been close friends with Stephen Conroy. He was dynamic, sexy and dashing as well as artistically negative – I think his influence of negative thinking is what gives my work today the edge that attracts attention.

Do you have a favourite memory of the GSA?
 I remember we all wanted to be models and after the GSA fashion show we were asked to take it on the road. I was one of the models and I’ll never forget the show producer teaching me how to ‘swagger’ like a guy. To this day, I’ve never quite got the hang of it!

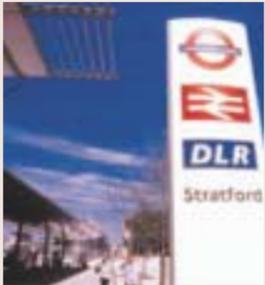
What contribution do you think the GSA makes to Glasgow, the nation and beyond?
 The GSA was designed by a culturally far-reaching individual and the design has a great and global presence. Most people in the world appreciate the avant-garde nature of its conception and hopefully reflect on the self-confident side of cultured Glaswegians. Many of its graduates do succeed to become stars in other communities such as London, Paris and New York.

- 7 London Underground used ticket bin: design by Innes Ferguson
 8 Transport for London interchange signs: design by Innes Ferguson
 9 Innes Ferguson
 10 Cruet set, silver and brass: design by Nicola Becci

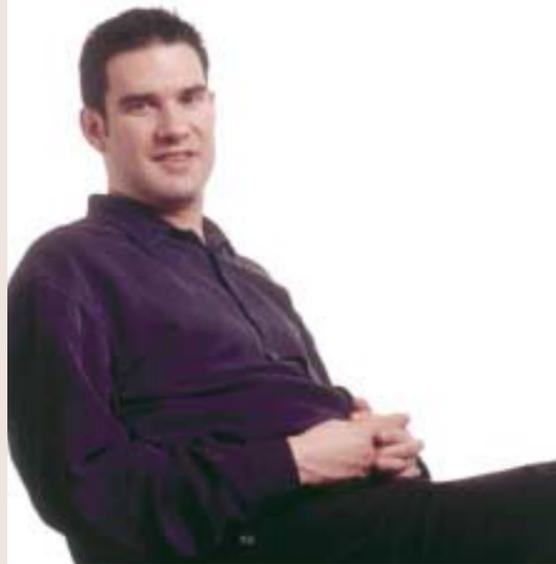
“IT DOESN'T MATTER WHERE I AM, IF PEOPLE FIND OUT WHERE I STUDIED THEY'LL GO 'WOW' AND TELL ME HOW INCREDIBLE IT MUST HAVE BEEN TO HAVE GONE THERE.”



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“THERE REALLY IS A BLIP OF ARTISTIC WONDERFULNESS IN STRATHCLYDE.”

Name: **Innes Ferguson**
 Degree: **Product Design, 1986**
 Current role: **Head of Design, Transport for London**

If you have such as thing as a typical day, what is it?

Today I had to come up with a corporate design for all the building passes for our TfL sites and then meet with the MD of Victoria Coach Station. After lunch I spent an hour with the Head of New Media to discuss corporate identity before having a meeting with the Head of Graphics. At 4pm, I saw the Head of Marketing for Buses and after that I was back at my desk working until 7.30pm.

How did studying at the GSA equip you for what you are doing now?

Specialising in FIP (furniture, interior and product) helped me understand the wider issues of function and practicality and provided me with an excellent grounding of design across a bigger picture – vital in my work today.

Was there anything about the GSA that inspired you?

Every day looking at that famous building and thinking 'Jings, Mackintosh was only 23 when he did it in his spare time!' My fellow students also inspired me with their passion and commitment to their subject. The diversity of departments to learn from and the city nightlife also played a part.

Do you have a favourite memory of the GSA?

The socially-enhanced post-work debates in Nico's, seeing work by fellow students such as Stephen Conroy, Alison Watt, Steven Campbell and Adrian Wiszniewski and thinking I've got to try harder. My all time favourite memory was passing a couple of tourists and hearing them say 'No wonder Scotland is so grim economically, all they do in that school is learn to paint all day'.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?

So many great artists and designers have come from the GSA. I don't think their influence can be measured – but it can be seen, heard, tasted and felt in fashion houses, studios, galleries and workshops throughout the world. There really is a blip of artistic wonderfulness in Strathclyde.

Name: **Nicola Becci**
 Degree: **Jewellery & Silversmithing, 1992**
 Current role: **Jewellery designer**

If you have such as thing as a typical day, what is it?

A typical day is getting up, coming in to my workshop and then just sitting down to make jewellery. Because I work for myself everything else is up to me too – that covers everything from cleaning the floor to doing the admin and the accounts.

How did studying at the GSA equip you for what you are doing now?

It taught me all the skills I needed to physically design and make my work. I was told about the different properties of the metals and how to manipulate them and was taught how to get my design ideas down on paper and work to given briefs.

Was there anything about the GSA that inspired you?

Many of my tutors, such as Roger Millar and Jack Cunningham, were a great inspiration and Nigel, our technician, was brilliant – I learned so much from him. We had talks by jewellery designers at the School and Jane Adams, Cynthia Cousins and Gordon Stewart really had a huge effect on me, especially Gordon. I watched him and thought 'I really want to do this'.

Do you have a favourite memory of the GSA?

My degree show – it was then when everything finally came together for me. You're standing there with a case full of all the things you've made and you think 'this is it!' and you can feel really proud of what you've achieved. My less-academic favourite memory has to be 50p tequila night at the Vic bar!

What contribution do you think the GSA makes to Glasgow, the nation and beyond?

It's got an amazing reputation and has produced amazingly talented people who have gone on to do amazing things so, undoubtedly, it has had a huge impact. Everyone has heard of its reputation – it doesn't matter where I am, if people find out where I studied they'll go 'wow' and tell me how incredible it must have been to have gone there.

- 1 Degree Show 2002
- 2 Shells, fashion fabrics for Susie Freeman
- 3 Fashion Show 2002: design by Louise Gray, 2nd Year Textiles
- 4 *Thunderpenny* – Andreas De Santiago exhibiting on bowieart.com

→BRIEFING

Skowhegan USA

The GSA has become the only European art school to join the Matching Partners Fellowship Scheme of the elite Skowhegan Summer School in Maine, USA. Skowhegan is a nine-week summer residency programme for emerging visual artists who are 21 years or over. The GSA chose five MFA students to apply and all five were finalists – with Leonara Hennessy being invited to join the Summer School 2002.

Visiting Professors

CJ Lim and Wim van den Bergh have been appointed as Visiting Professors in Architecture to The Glasgow School of Art. Twice Visiting Professor at the Stedelschule in Frankfurt, Lim set up the Bartlett Architecture Lab, part of University College, London in 1999, where he is now Director. An internationally published writer, van den Bergh's research is in contemporary urbanism, housing and design theory.

Friends of Glasgow School of Art Collection

The Friends Collection has grown enormously over the 12 years that work has been purchased from the annual Degree Shows and represents the diversity and quality of student work to be found at the GSA. The Collection now comprises in the region of 60 pieces. For the last three years Friends' spending power has been more than doubled, thanks to the very generous support of Standard Life Bank who gave Friends an additional £1,000 a year with which to purchase new work. Their support has helped to make the Friends Collection one of the unique contemporary collections in Scotland. Friends now have the opportunity to exhibit the full Collection at The Glasgow School of Art. The exhibition will run from Wednesday 13 to Friday 29 November in the Podium Gallery, Bourdon Building, 177 Renfrew Street, at the following times: Monday to Friday from 10am – 5pm and Saturdays from 10am – 1pm. The exhibition is sponsored by The McLelland Cheese Company.

GSA NEWS

Degree Show

The Degree Show has become one of the most eagerly awaited events in Glasgow's cultural calendar, attracting between 10,000 and 15,000 people over the 10 days it is open. Degree Show 2002 was no different, with Renfrew Street full to overflowing with 'art lovers' enjoying fair weather (well, for most of the evening – this is Glasgow, after all) and a string quartet on the balcony of the Mackintosh Building.

Visitors included curators, gallery owners, design teams, architects and fashion designers eager to sign up the talent that emerges from the School. Others were simply there to enjoy the array of creativity, imagination and professionalism that the Show offers each and every year.



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Centre for Advanced Textiles

Established a year ago with a £661,000 grant from the Scottish Higher Education Funding Council, CAT's remit was to investigate the commercial and educational implications of digital textile printing technology. Using a Stork Amethyst production digital printer – the first of its kind in the world – CAT has already produced designs for London Fashion Week, the Interior Design Show and Milan Furniture Fair, as well as advertising banners for the Futon Company and heraldic curtains and tablecloths for an Oxford University College. Future projects include working with Scottish manufacturers on the digital printing of cashmere; looking at the aesthetic, acoustic and thermal properties of textiles for use in interiors and re-launching the collection of 1950s textile designer Lucienne Day to the general public via an exhibition and a new website called *classicstextiles.com*



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Fashion Show

Future fashionistas took Glasgow by storm this year, thanks to a spectacular GSA Fashion Show held at The Arches on 22 April. More than 90 students on the School's textile design course took part and, with past students going on to work for the likes of Galliano, Versace, Armani and Alexander McQueen, the show was a must for anyone with a keen eye on tomorrow's top designers.

Scottish showing at la Biennale di Venezia 2003

A GSA lecturer will form part of the team showcasing Scottish art for the famous Venice Biennale art festival running from June to October 2003. Francis McKee, a GSA Research Lecturer and MFA tutor will act as co-curator for the Scottish initiative, called the *Zenomap Project*, which will commission new works for the exhibition to be shown over the five months of the Biennale. Although Scottish artists have shown work in Venice since the first British contribution in 1895, this is the first nationally-supported initiative from Scotland and is being backed by the Scottish Arts Council and the British Council Scotland.

Bob Stewart Project

A top textile designer and former GSA Head of Textiles has been the subject of a major three-year research project leading to a book and exhibition about his work. Bob Stewart, former Head of Textiles at the GSA and house designer for Liberty's of London, was ranked as one of the top British textile designers of the 1950s alongside Lucienne Day. The project was the brainchild of Alison Harley, Head of the Design School, Liz Munro, lecturer in the Textile Department and Clare Cameron, a freelance textile designer and was funded by an Arts and Humanities Research Board award of £272,000. The exhibition of Bob Stewart's work will run at the GSA from 24 July to 1 Nov 2003 and the new GSA Press will publish the accompanying book in October 2003.

Mackintosh Research Centre for Archives and Collections

Set up in 2001, the Centre is home to the GSA's unique and internationally renowned archives and collections. Dating from the 1840s, the School's own archive documents the development of art, design and architectural education at the GSA over the last 160 years. It also houses the Mackintosh Collection and work from artists including; Eugene Bourdon, Jack Coia, Joan Eardley and Eduardo Paolozzi. The Centre considers material donated by alumni, including recollections of their time at the GSA. For more information, contact Sarah Hepworth, Archivist, archives@gsa.ac.uk, 0141 353 4592 or Peter Trowles, Curator, p.trowles@gsa.ac.uk, 0141 353 4524.

→BRIEFING

MEARU

The Mackintosh Environmental Architecture Research Unit (MEARU) aims to build on the Department's track record of research in passive solar energy and participatory design. Directed by Dr Colin Porteous with Dr Tim Sharpe, MEARU's first major project was to monitor 36 houses in Easthall, Glasgow as part of an EU solar demonstration project. Working with the tenants, energy efficient improvements were designed and added to their homes with the resulting energy savings being calculated and reported back to Brussels. Other projects include a study of CAD-based participatory design for Scottish Homes, monitoring solar attics for Dumbarton Housing Association, and developing and researching solar components with the Building Research Establishment at East Kilbride. It is hoped that prototypes from this work with BRE (such as solar air collectors – which help to generate heat by trapping air in a pocket behind glass) may lead to business opportunities for the School.

New Head of Fine Art

Klaus Jung has officially stepped into his role as Head of the School of Fine Art at the GSA. Born in Germany in 1955, he comes to the GSA from the Kunsthogskolen in Bergen, Norway where he was rector. He is also Vice President of the European League of Institutes of the Arts.

Ch-ch-ch-changes

Students and graduates of the GSA can now see their work hosted live on bowieart.com, musician David Bowie's personal website. Graduates of the Master of Fine Art course were invited to show their work on the site after exhibiting as part of the *UKwithNY* show in New York in October 2001. The GSA is one of only four schools to be hosted on the site alongside Goldsmiths, The Royal College of Art and The New York Academy of Art.

Congratulations to →

→ Photography tutors, Thomas Cooper and Vaughan Judge – whose work was shown in the *Scotland Calls* exhibition in Boston, USA in May. Organised by the Navigator Foundation and collection, the exhibition documented the history of 20th Century Scottish photography.

1 Simon Paterson, photo: Alan McAteer

LOOKING TO THE FUTURE

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Flow talks to Simon Paterson, GSA Chairman, about his involvement with the School, the Chairman's role and the radical plans ahead for the GSA.

How did you first get involved with the School?

I have a long family history with the School. My grandfather on my father's side was a friend of Mackintosh's, my father was a lecturer here and later became Deputy Director and my mother was here! My son Toby (winner of the 2002 Beck's Futures Prize), is a GSA graduate – so you could say it's very much in the blood. My wife was the Director's secretary here and she was the one who really got me involved in an active way.

How did that happen?

She was working on the Friends of GSA launch party. One idea was to run a column of balloons up the middle of the Mackintosh building. My wife used to come home and complain that no-one was doing anything about it, so in the end I said 'I'll do your balloons' and my two sons and myself blew up several hundred Mackintosh-coloured purple, black, white and silver balloons and ran them up strings in the middle of the School to make a pillar. I was asked to become the Chairman of Friends shortly after that!

I was asked to become a Governor in 1990 and then, when the previous Chairman retired, I was asked to take up the position – much to my surprise.

How do you see your role as Chairman?

As Governors, we're responsible for the probity of what goes on here and, in the last resort, it's the Board who carry the can. We're more concerned with the running of the organisation, not so much the academic side of things, but obviously we try to understand what is going on in the institution. I'm not the kind of chairman who wants to be sitting on somebody's shoulders all the time. The Director, Seona Reid, is extremely well-qualified and it's not right for Governors like me to be micro-managing. It's very much a monitoring role, not a managing role.

What are the difficulties facing an institution like the GSA?

Basically, money is always tight here. A university with a science department like Strathclyde can make considerable money out of drug development or something like that, but with art and design, there's not the capacity to make the money that the big universities can.

We're also suffering from years of neglect due to a lack of proper funding – our grant has gone down year by year in real terms for the last decade. To combat this, big changes have taken place in the running of the School – we have cranked up and streamlined our systems and processes.

But, although we've got more students than ever and the place is running much more efficiently than before, we've still got much less money pro rata.

Why do you need financial assistance?

We urgently need it for major changes to our campus. We have a very diverse and very inefficient campus and many of the School buildings are not really fit for their purpose. The cost of running all these individual buildings makes it extremely inefficient. Currently, as far as attracting students goes, we have no problems at all, but we have to remain competitive. Duncan of Jordanstone in Dundee, Grays in Aberdeen and Edinburgh College of Art are all serious competitors and we have to keep up or we will fall behind. To do nothing will cost a very significant amount just on the repair and upkeep, so the option to stay as we are is not practical. It'll be a long job, but it's one we have to undertake.

What changes to the campus are you looking at?

The Richmond Building in Renfrew Street, which is used for fine art photography, is like a rabbit-warren inside and totally unfit for its purpose. The John D Kelly Building, behind it, is of a better quality and is in quite good condition.

The proposed plan is to link these two spaces up. We would demolish the Richmond Building and build several storeys of building with an open-floor design so it would make a very adaptable space. Inside there would also be areas for a large lecture theatre and dedicated exhibition space.

The second part of the plan is to have the design of this new building chosen by international competition. Obviously, we have the Mackintosh Building, and if we build a duff (what my son would call "a blobby glass") building, we will get lambasted and rightly so. It has to be a high-quality building fit for the purpose – and for that we need to attract the best architects working in the world today.

We're also looking into developing the site opposite the Mackintosh Building. We would like to get rid of the Newbery Tower – it's not in terribly good condition and needs a lot of money spent on it and again, that's just money down the drain. We need to build a building which would not detract from the Mackintosh Building but flatter it, because what we've got is incredibly inefficient.

How will this affect the Mackintosh Building?

I met a couple of politicians in Edinburgh recently, and they said to me 'How can you be short of money with that lovely Mackintosh Building?' and I replied 'Well, actually it's a lovely millstone.' Everybody thinks the building is worth a fortune, but in practical terms it's not because it is a Grade A listed building which is extremely expensive to care for. Yes, we can bring in some income from the tours of the building, but the building's costs far outweigh the money we can earn from it. We have also had to convert many of its spaces to accommodate offices. It is the most wonderful building and it works incredibly well when it's doing what it's supposed to – acting as a fantastic space for students. So the plan will be, when the new buildings are built, to move administration out of the Mackintosh Building and increase the studio space for students.

When would all these major changes take place?

At the moment we're working with high-level lawyers, developers and surveyors to run through all the opportunities open to us. We are also in discussion with SHEFC (Scottish Higher Education Funding Council) and other public funding bodies to explore what support they can provide.

In an ideal world the new buildings should be complete within 10 years – but when you're getting rid of the old buildings and building the new ones you've got to accommodate the students, so the planning side of things will be difficult.

How can your alumni and supporters help you to achieve your vision?

As Chairman, I recognise that our alumni are terribly important to the future of the GSA and have no doubt that we intend to make full use of them! In the past, we haven't been very good at pursuing them and letting them know that their support is vital but, thanks to the establishment of a proper Development Office, that is changing. Apart from any financial assistance, we need them to help us create a greater awareness of the GSA and to get people talking about the School. We have an incredible array of internationally renowned prizewinners, artists, practitioners, architects and designers and we need to raise our profile more and more and more – our alumni and supporters can help us do that.

We have to get interest, motivate our alumni and supporters, get the debate going and hopefully things will gather momentum and it will become easier to take the GSA successfully into the future. **GSA**

HOME COMING

Ken Currie was a student in the Painting Department at The Glasgow School of Art from 1978 – 1983. He has exhibited internationally since the 1980s and is regarded as one of Scotland's most significant contemporary painters. 2002 marks Currie's first solo show in Scotland in over a decade and the publication of the first monograph to be written on the artist's work, by art historian Tom Normand. The exhibition, currently on show at The Glasgow School of Art, focuses on Currie's recent work, from the late 1990s onwards.

Here, *Flow* presents Ken Currie in conversation with the GSA's Susannah Thompson:

Ken, your new exhibition has been curated by your former tutor Alexander Moffat and it is hanging in the same gallery space in which your degree show was exhibited. How do you feel about the opportunity to exhibit back at the GSA after so long?

I'm looking forward to it with a mixture of excitement and trepidation. I haven't had a solo exhibition of new paintings in Glasgow for 14 years, yet I've barely left the city for much of that time. My career began after I graduated from the GSA and it's slightly daunting coming back after 20 years. I feel like this is my second degree show. In the last 10 years I've been exhibiting mainly in London and abroad and my schedule hasn't really allowed for the possibility of exhibiting new work in Scotland. It's only now, with the publication of a book on my work, that the opportunity has arisen. The public in Scotland hasn't really had a chance to closely follow the developments in my work and some people may get a shock when they see my most recent work so it'll be interesting to see what the reaction is.

I think it's fair to say that your work, for the Scottish public at least, is still very much associated with the body of work which was shown at the *New Image Glasgow* exhibition held at the Third Eye Centre in 1985. Can you outline what your central developments or influences have been over the last decade or so?

There are definite connections between the early work and the new work. For me it's been a constant evolution, there have been no dramatic U-turns, just a slow process of one particular phase of work being superseded by another. An obvious change is the move away from heavily-populated compositions and crowd scenes to the single figure and another major change was that from about 1995 onwards I decided to dispense with what people would call background. In previous paintings there was a definite sense of mise en scene, a tableau with foreground and background, peopled by figures lit by a light source, very much within the traditional conventions of picture making. But I decided I wanted to focus on the object or figure in total isolation. I wanted to concentrate on the individual head or figure suspended against a very dark background, suggestive of a vast space and to make the figures look as if they were either emerging or receding into this kind of enveloping darkness. The paintings reminded me of a darkened space like a stage with an object softly spot-lit within a vast but invisible void. →



- 3 *Details of a Journey II*, 1999/2000
(Centre of a trilogy)
4 *Life Story I*, 1999
5 *Shroud (for Maria Voznesensky)*, 2000
6 *Head of a Semi-Feral Infant*, 1997/98
Collection: Anthony Suggitt, Houston

You often refer to your time as a student – what are your residing memories of the GSA?

Well, I suppose the memories are of my tutors. I had a very dedicated bunch of tutors, starting in first year with the late Danny Ferguson who was a fantastic person to introduce you to art, Barbara Rae and Neil Dallas Brown in second year, who taught me about the nuts and bolts of painting and Sandy Moffat in third and fourth year – an invaluable influence, particularly in terms of the development of ideas and being influenced by other art forms like literature and cinema. Ray McKenzie from Historical and Critical Studies disciplined a rather sprawling thesis and Jack Knox pretty much oversaw my post-grad year. It was one of the most important times of my life.

I was also heavily involved in student politics as well as running the School of Art Film Society. In pursuing both these things I think I probably alienated just about every fellow student I knew! But I loved my time at art school. I can't emphasise enough to students how important these years are. It was great to be in an environment with a group of students who were very committed to what they were doing. A remarkable, immensely talented group of students came out of The Glasgow School of Art at that time who changed the whole face of Scottish art within a few years.

To have experienced that kind of intensity minute by minute is something I'll cherish – it was the best possible start really. And of course – the Mackintosh Building – a place of mystery, of dark corners and the best painting studios in the world. It was also at The Glasgow School of Art that I met the woman who would become my wife – a certain Marie Barbour of the Environmental Art department – a once carefree young art student who now claims to regret nothing...

You have been appointed Visiting Professor to the Painting Department at the GSA – a five year appointment. Can you outline what your hopes are for the post and what your objectives might be?

I'm delighted about this appointment as it will allow me to have some kind of formal relationship with the Art School, something that's been long overdue. I'm hoping that I can bring my experiences as a full-time working artist over the last 20 years directly to the students. I'm hoping that this input will help to equip and prepare students, technically, theoretically, practically and psychologically for the leap into the unknown they will all make when they graduate. My hope, quite simply, is to see successful students become powerful and compelling artists.

I would also like to use the Visiting Professorship as a way of engaging in a debate about the future of painting. Painters have never faced greater challenges than they do now. Their medium now competes with a plethora of very powerful image making disciplines and technologies in a society becoming more complex and sophisticated than ever. In this period of rapid, technological change there is much talk of the end of painting and a great deal of pessimism about its prospects. These questions have huge implications for painting students and, indeed, painting departments. One of the objectives of the Visiting Professorship is to present a defence of painting and, more positively, discuss possible ways forward. **GS&A**



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Ken Currie – Recent Work runs at the Mackintosh Museum, The Glasgow School of Art, from 28 September – 16 November 2002. A catalogue has been published to accompany the exhibition, available from The Glasgow School of Art. The new monograph on Currie's work, *Ken Currie – Details of a Journey* by Tom Normand, is published by Lund Humphries.

EDUCATION, EDUCATION, EDUCATION...

...was the Prime Minister's opening mantra. He could have added that delivery of this is now challenging, complex and creative. The view from the Director's chair at the GSA is quite clear; so far as Professor Seona Reid is concerned today's graduates need to be equipped with tomorrow's essential skills and that means building a whole raft of new thinking into the curriculum.

→ "We have a hard won international reputation for teaching and research, and retaining that and building on it will always be at the core of our activities," she tells you. "But there's a new world out there making all sorts of new demands and it's crucial that we respond to those in a way which continues to make our graduates sought after as much for their life skills as their academic achievement.

"That means that as well as nurturing and honing the creative talent our students already demonstrate – the sort of lateral thinking and good problem solving abilities that employers are now crying out for – our graduates will have to have solid interpersonal skills, be able to network within their chosen discipline and across the modern market place."

Evidence of the GSA's ability to add competitive edge to their graduate degrees is already visible worldwide, its designers and architects involved in cutting edge businesses as various as Jaguar cars and the Eden Project. Visible too in world of virtual design at the Digital Design Studio campus whose visionary approach has made it a magnet for the research and development arms of some of the world's biggest and most prestigious private and public sector organisations.

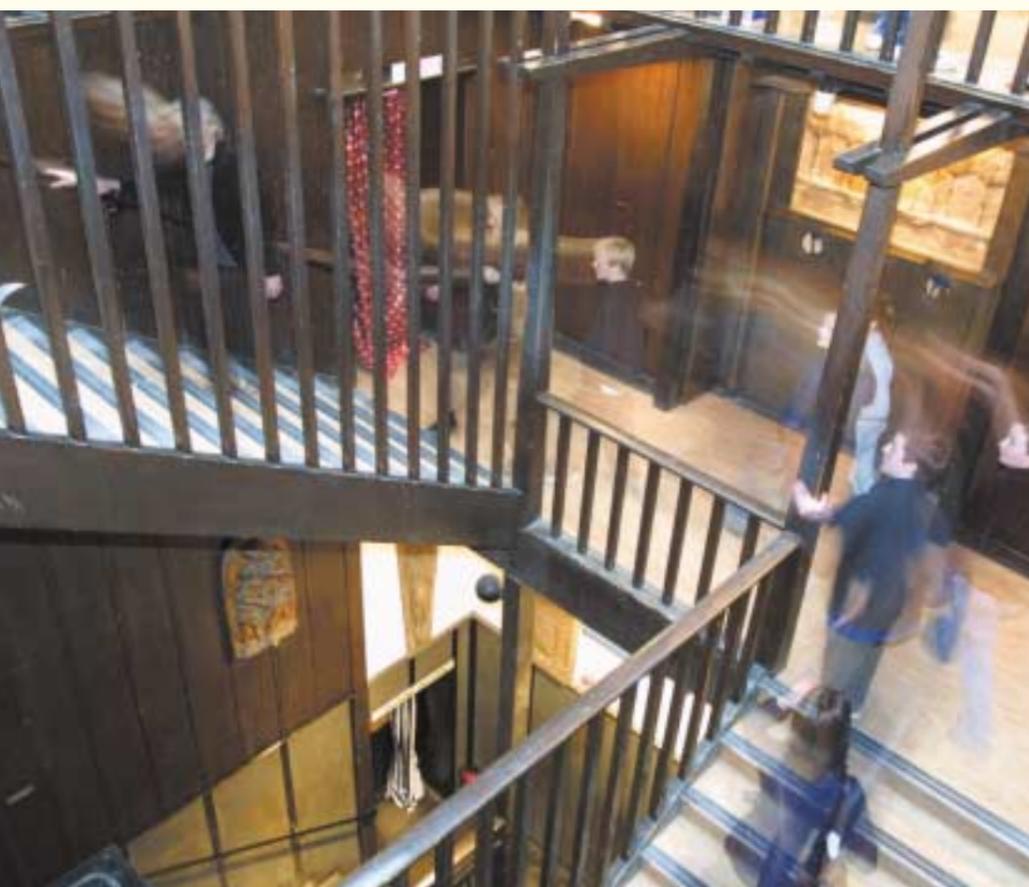
In an increasingly globalised economy, growing and strengthening national and international links is another key to continued success in the future, says Professor Reid, citing the rapidly expanding number of links and exchanges the GSA now enjoys, not least in the International Drawing Research Institute's triangular relationship between Glasgow, Sydney and Beijing.

It's that commitment to linkage and research built round real, achievable, pragmatic goals which has helped push the School up two levels in 2001's Research Assessment Exercise.

In fact the GSA can now boast a positive fleet of flagship research projects from the prototype virtual tools developed at the DDS, through the Centre for Advanced Textiles, and plans to maximise the use of digital skills in Architecture.

Pragmatism is also the essence of teaching in every part of the School's activities: "What you see developing in every department is an acknowledgement that what we do has to reflect commercial and industrial imperatives," says the Director. "Now that doesn't mean even the slightest slippage in our determination to cherish and nurture basic skills and knowledge within each of these departments as we've always done and always will do. It does mean that we want to be just as fleet of foot as anyone else in being responsive to a fast changing world."

As a small, but typical example of the new internal and external partnerships she points to the innovative design of a clinical chair for the more comfortable treatment of varicose vein sufferers. The patients are happy, the manufacturer is happy, the student gets an income and the GSA earns money and gets the plaudits for gearing its teaching



- 1 Photo: Alan McAteer
- 2 *The Complete Cooking System*, design by Richard Wands, MEng. in Product Design Engineering, 2002
- 3 Design School students
Photo: Colin Gray
- 4 Still from 'How the Sea was Salt' BAFTA winner 2000 Campbell McAllister, M. Phil. in Advanced 2D/3D Motion Graphics
- 5 Professor Seona Reid
Photo: Alan Dimmick

"I DON'T UNDERESTIMATE THE SCALE OF THE CHALLENGE – WE'RE READY TO TAKE IT UP."

to practical outcomes. "What you might describe as a win, win, win situation," she smiles.

That determination to anticipate tomorrow's world is also reflected in the way courses evolve. "Look around and you see a very much more diverse population, and we need to adapt accordingly. Sometimes that will mean entirely new courses, the DDS for instance is at the forefront of developing a marriage of mutual convenience between arts and science through digital visualisation. Coming on stream next year is a Masters in Design Practice and we've seen significant progress in PhDs. In fact, we have plans to increase the current 9% rate of postgraduate students to 25% by 2011. Equally, we are exploring what can be achieved out-with the physical confines of the campus. One of the schemes being piloted is a distance learning course in ceramics where the student can combine two periods of intensive tuition with us, with work which is designed to progress in their home base."

One of the most pleasing feathers in the GSA cap has been the acknowledgement of its huge success in widening access to higher education. The GSA is now ranked number three out of all UK institutions for its work in attracting students from disadvantaged areas and, just as importantly, retaining and supporting them throughout their studies. Part of their outreach work involves helping such students recognise that higher education is a real possibility, and then offering hands on practical advice on how to prepare their portfolio at the time of application. This is underpinned by a scheme which allows second and third year students up to two periods of working in schools on projects with which the pupils can readily identify and which are likely to fire their imaginations.

"Continuing to widen access is a very important part of our vision," says Reid. "We want to increase the number of students coming from disadvantaged backgrounds by 10% per year. One of the most dispiriting statistics is that in some parts of Scotland the proportion of children going

on to higher education is 94%, whilst in others it's just 4%. We want to play a full part in making that gap a thing of the past."

Much of these areas are what we might call the GSA's hidden successes... the things they do well which the public rarely hears about. Happily, the high profile triumphs have rarely been more newsworthy.

"In the visual arts, for instance, two of the most prestigious prizes in the UK have been won, recently, by GSA graduates – the Turner by Douglas Gordon and the Beck's Futures by Roddy Buchanan and Toby Paterson. GSA graduates featured in hugely disproportionate numbers in *New*, an exhibition of recent acquisitions at the Scottish National Gallery of Modern Art and, in the recent *Here and Now* exhibition, 47 out of 53 artists featured graduated from the GSA. On that basis, nobody can claim we're neglecting our core concerns. Or for that matter our unique heritage. We're acutely aware of the privilege we have in caring for the Mackintosh legacy, both in the main school building and the archive and we're working very hard on making them vastly more accessible in the future."

The Mackintosh Building, much loved, much visited and, happily, still used for its primary function, is at the heart of the new estates strategy which will see a £38 million pound re-build and renovation within the areas surrounding the main school.

The GSA has a distinguished past, an innovative present, and an undeniably exciting future. Seona Reid views the latter through glasses which are resolutely not rose tinted.

"I don't underestimate the scale of the challenge in the 21st century. Neither do I doubt for a moment that we're ready to take it up." **GSA**

Seona Reid was interviewed by Ruth Wishart



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→ BRIEFING

New York Stories

Despite the tragedy of September 11, the GSA took part in the *UKwithNY* Festival in October 2001, mounting two hugely successful exhibitions (*Diplomatic Immunity* and *Meta Métier*) and holding several social events, to further develop links between Glasgow and New York.

→ Diplomatic Immunity

Featured the work of students on the GSA's Master of Fine Art course and showed at the Times Square Gallery of Hunter College. It featured video, painting, sculpture and photography.

→ Meta Métier

Showed at the Arnold and Sheila Aronson Gallery. This exhibition featured the work and thoughts of tutors from the Visual Communication Department through calligraphy, poetry, sound collage, video and animation alongside graphic design, illustration and photography.

→ Distilled in NY

In New York in April 2002 the GSA co-hosted a reception to celebrate creative and cultural industries as part of Tartan Day in the US. It took place at Distilled, a loft gallery in Soho, and formed the focus for contemporary culture for a four-day period.

DEVELOPMENT NEWS



Development at the GSA has two aims: to raise funds, through the GSA Trust, for a range of projects that will help to further the GSA's reputation as one of the UK's pre-eminent creative institutions and to develop and enhance the School's relationships with its alumni and friends worldwide.

Weave2 – digital technology in weaving

The Department of Textiles at the GSA is unique in UK higher education, as it brings together all four textiles specialisms (weaving, knitting, printed textiles and embroidery) within the one department, allowing students to experience all aspects of the discipline. This, together with the Centre for Advanced Textiles, places the GSA at the forefront of textile education.

To ensure the Department remains a UK leader, we are seeking support for the purchase of digital loom technology. The fundraising target of £100,000 is ambitious but we have already secured the support of the Incorporation of Tailors, Incorporation of Skinners and Glovers and the Worshipful Company of Weavers in London. The Glasgow-based Incorporation of Weavers awarded the Department £3,500 to purchase four iMac computers and dedicated weaving software – an essential element of the project.

Widening participation

The GSA secured £100,000 sponsorship from Clydesdale Bank as part of its *Clydesdale Bank Art for All* project. This will allow the GSA to hold creative workshops for second year pupils in schools across the west of Scotland that have low participation rates in higher education. Teams of artists, designers and architects from the GSA will visit schools and run a one-day workshop allowing children to express their hopes and aspirations through visual language.

The project will run for three years and has been supported by an Arts and Business New Partners Award of £7,000. These additional funds will be used to carry out a major evaluation exercise of the project and to hold *Clydesdale Bank Art for All* workshops for Clydesdale staff.

The Hugh Fraser Foundation, John Menzies Charitable Trust and AG Barr, makers of Irn-Bru, have also supported the GSA's widening participation work through support for the Continuing Education Department's evening classes and Summer Schools. Through their support, we have been able to offer free places to disadvantaged adults and children to study at the GSA.

Two new funds established

The GSA Trust has set up two new funds to help the School achieve its aims of access based on talent, ability and potential and creating a world-class learning environment for all its students.

The Next Generation Scholarship Fund will ensure that students can continue to find a place at the GSA regardless of their financial circumstances. The GSA is proud of its ability to attract students from diverse backgrounds and, through the Fund, will be able to provide bursaries and scholarships for undergraduate and postgraduate study and international exchange. The Fund will also assist the GSA to excel in research with scholarships for PhD study linked to one of our many research centres.

This Fund has recently benefited from a major donation from an alumnus, the creation of the Robertson Trust Scholarship for

the Master of Fine Art course and a US\$50,000 donation from the Horace W Goldsmith Foundation in New York to create scholarships within the International Drawing Research Institute. The WM Mann Foundation has also created a bursary for undergraduate students participating in our international student exchange programme, one of the largest exchange programmes of any art, design and architecture institution with partners worldwide.

The Creative Futures Fund aims to enrich the student experience by providing support for new initiatives, projects and student activities across the School. The Fund will help the School provide the best opportunities for students through investments in all aspects of student life at the GSA.

Over the next few years, a research fund will also be established to help secure support for the creation of new research centres and to advance our existing ones.

Building a world-class campus

Mentioned earlier in *Flow*, the GSA is embarking on ambitious plans to redevelop its campus, creating a world-class environment for students and staff. The plans include a new building for the School of Fine Art, an extension to the Bourdon Building (creating additional studio space for the increase in postgraduate students) and development of the Assembly Building, Newbery Tower and Foulis Building to create a single home for the School of Design. Central to these plans is a refurbished Mackintosh Building, with more areas open to the public and the return to studios of space currently used as offices.

Funding will come from a range of sources and we hope our alumni and friends in business, trusts, foundations and the wider community will play an active role in helping our plans come to fruition. Look out, in future issues of *Flow*, for ways in which you can help.

How you can help the GSA

You can support The Creative Futures Fund by making a regular or one off donation, by becoming an International Friend of the GSA (our new Friends Programme for the 20,000 visitors to the Mackintosh Building every year), or by becoming a Corporate Partner, our new corporate membership programme supported by *business am*, Scotland's leading daily business newspaper.

Both the Next Generation Scholarship Fund and the Creative Futures Fund can be supported through a bequest in your will. Leaving a legacy is one of the simplest, most tax-effective and long-lasting ways of giving. It's completely tax-free and we would be delighted to discuss with you how you would wish a legacy to be used.

For more information contact the Development team:

Scott Parsons, Head of Development and External Relations.

Tel: 0141 353 4698; email: s.parsons@gsa.ac.uk

Kate Hollands, Development Manager – Alumni and Friends Relations

Tel: 0141 353 4788; email: k.hollands@gsa.ac.uk

→ BRIEFING

Congratulations to →

→ Callum Innes,

GSA Research Fellow in Painting, who was awarded the Jerwood Painting Prize 2002. The £30,000 award is the most valuable single prize presented to an artist in the UK.

→ Paul Anderson,

Director, Digital Design Studio, and **Roger Palmer**, MFA Lecturer, who have had the status of Honorary Professor conferred on them by the Glasgow University Court.

→ David Harding,

former Head of the Environmental Art and Sculpture Department, who was awarded an OBE in the New Year Honours list for his contribution to the arts and education.

→ Johanna Shaw,

Product Design Engineering student, who received a £1,875 Audi Design Foundation grant for her design for an aircraft child restraint system.

→ Johanne Muldoon

and **Kirsty Lees**, architecture students. As part of the RSA student awards Johanne won the Student Prize for Architecture and Kirsty won the Standard Life Investments Property Investment Architecture Award. They also won the Sir Rowland Anderson Silver Medal.

Better by design

The GSA Business Development Office has brokered a licensing deal with Lomax Mobility, wheelchair manufacturers in Dundee, for a Patient Support Chair that will improve conditions for patients and radiologists during routine ultrasound scans on varicose veins. The Chair was developed by two Product Design graduates Fenella Petrie and Jennifer Arnott, as part of a student project in collaboration with Dr David Nicholas, consultant radiologist at Raigmore NHS Trust, Inverness.

"I give to the Creative Futures Fund because..."

"The high aspirations of the School can only be achieved with the help and support of the wider community."

Don Kinloch, GSA Board Member

"I was privileged to participate in educational visits while a student and I would like to think that such extras would be available to students in the future."

John S Forrest (Drawing & Painting, 1949)

"Investing, today, in the creative and artistic talents of students in Scotland will create global returns for us individually and collectively, tomorrow."

Janette Anderson, GSA Board Member

- 1 Toby Paterson; installation view, Galeria Franco Noero, Turin, 2002 (detail) acrylic on perspex. Courtesy of The Modern Institute, Glasgow
- 2 Toby Paterson; installation view, Galeria Franco Noero, Turin, 2002 acrylic on perspex, acrylic on wall. Courtesy of The Modern Institute, Glasgow
- 3 Toby Paterson; Installation View, Beck's Futures 3, 2002. Courtesy of The Modern Institute, Glasgow
- 4 *The War Years* reunion, August 2001, Photo: Hugh Watt
- 5 Pierce Brosnan and Aston Martin V12 Vanquish, Photo: Aston Martin Lagonda Limited
- 6 Alumni Lunch, New York, October 2001, Photo: Alasdair Finlayson

ALUMNI NEWS

→ BRIEFING

Universities Scotland

In January 2001, the GSA played host to Universities Scotland and the launch of their publication *Creating Scotland*. The publication promotes 47 alumni from the member institutions whose contribution to the culture of Scotland might not have been possible without the opportunities higher education offered them. Director Seona Reid chaired the panel of alumni which included Janice Kirkpatrick (Graphic Design, 1984) and Alison Watt (Drawing & Painting, 1988).

Monkey business is a winner

Two GSA graduates were runners up in a recent and prestigious business competition for young entrepreneurs. Gregor Donaldson (Product Design, 1998) and Jim McQuade (Graphics, 1997), along with pal Andy Yates, are directors of the hugely successful gourmet café, Where The Monkey Sleeps, in Glasgow's West Regent Street. The business was runner up in the Royal Bank of Scotland Princes Scottish Youth Business Trust award for the best business in Scotland. The café combines food with an art gallery where exhibits have included the work of GSA alumni Peter Howson, Kevin Murphy, Gareth Reid, Susan Roan, Sarah Lacey and Jenny Herman.

artschoolpeople

artschoolpeople is a free, email newsgroup service that aims to help keep graduates of The Glasgow School of Art in touch through publicising exhibitions and events in which they are involved. To subscribe, simply email your name and department to robb@artsquarter.co.uk

Toby scoops Beck's Futures Award 2002

Toby Paterson, 1995 painting graduate has won the Beck's Futures Prize 2002 for the most innovative young artist in the UK.

The Beck's Award has only existed for three years and for two out of those three years it has been won by a GSA graduate – Roddy Buchanan in 2000 and now Toby. Beck's Futures is one of the UK's largest prizes for contemporary art, with a total prize money of £67,000.

Toby won the award for his large-scale, colour-rich dramatic wall painting, *We Fall Into Patterns Quickly*, along the ICA's 69-foot concourse; a painting on perspex of the 1951 Hallfield primary school, shown in the same space; a wall painting, *Sunlit Emergency Exit* and a stack of maquettes of fictional building fragments entitled *We Fall In Patterns Too Quickly (2002)*.

Mark Francis, chair of the judges said, "We are fascinated with the way Paterson translates complex architectural motifs from the lost dreams of post-war modernism, and turns them into an aesthetic and social enquiry."



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They'll meet again...

To mark the opening of *The War Years* exhibition at the GSA last August, a reception was held for alumni from the years 1936 – 1950. Over 60 guests enjoyed a glass of wine in the Hen Run and the opportunity to reminisce with old friends from student days.

Kate Hollands, Development Manager, said, "It proved to be such an immensely enjoyable and successful afternoon that the group discussed plans to meet up in the future for a re-run."

Alumni lunch – New York

To coincide with the two *UKwithNY* exhibitions, the first ever GSA event was held for New York-based alumni. Held in October 2001 at Ernie's Restaurant, Broadway, the lunch was attended by 13 graduates whom, it is hoped, will help the School with future recruitment and fundraising.



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Bond's new wheels

The name's Callum, Ian Callum (Industrial Design, 1977) the Design Director for Jaguar Cars, and the brains behind James Bond's latest sporty number – an Aston Martin V12 Vanquish. Designed by Ian, the car, which is also driven by Lara Croft in the film *Tomb Raider*, is capable of speeds of more than 190mph and is driven by Pierce Brosnan in his last appearance as 007.

Ian Callum said, "It's going to suit him perfectly. It's tough, cool, distinguished and slightly understated – just like 007."



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→ BRIEFING

Congratulations to →

→ Rachel Sleight

(Product Design, 2001), who was awarded Young Designer of the Year as part of the Furniture Awards for The Furniture Show at the NEC in Birmingham.

→ Christine Borland

(Environmental Art, 1987) and Louise Hopkins (MFA, 1994), who both won £25,000 Creative Scotland Awards earlier this year. Christine will be doing research into a new centre for Biomedical Ethics and Louise will relate her research to specific geological land formations in Orkney and Iceland.

→ Neil Tierney,

(Product Design Engineering, 2002) who has won a grant of £2,550 from the Audi Design Foundation to develop his invention of a life-saving lightweight baby incubator.

→ Katie Cuddon,

(Ceramics, 2002) who won this year's Deutsche Bank Pyramid Award for her project to develop public art in derelict areas.

Coming to a high street near you

A Kirkcudbright art space specialising in contemporary Scottish painting, the high st. gallery, is looking for GSA graduates keen to exhibit their work. For more details contact Maureen Briggs or Richard Ross on 01557 331660 or via www.highstgallery.co.uk



ALUMNI Benefits

Alumni benefits

Being an alumnus of the GSA means you are entitled to a whole host of different benefits. They include:

- Half-price yearly membership of the GSA Library (To use this facility contact Kate Hollands, Development Manager, see address right. You will be issued with a letter confirming your course details which should be presented to Library staff so they can register you.)
- An invitation to the City Night Preview of The Degree Show
- A copy of the GSA magazine twice a year
- A complimentary breakfast in room only rate at Bewley's Hotel, Glasgow
- Administrative assistance with organising reunions
- A 10% discount in the Mackintosh Shop and online. GSA Enterprises will donate a further 10% of the purchase value to the Creative Futures Fund
- A 10% discount in Millers Art Shop
- Car rental discounts with Hertz, National, Budget and Avis
- Discounts with Choice Hotels Worldwide

All benefits correct at time of going to press – for the latest information, see right.

GSA website

The website is currently undergoing a major redesign which includes the development and upgrading of the GSA Alumni pages – all facilities which have been requested by you. We hope to include the following pages which will help former students keep in touch with one another and provide a valuable platform on which to promote their work. The new website will include:

- An online email directory, accessible only to alumni, enabling you to maintain contact with fellow students
- The facility for alumni to post an image of their work and their contact details
- Links to other websites giving useful information – such as funding, grants and bursaries
- Lost alumni pages – listing alumni for whom the GSA has no current contact details
- A news and events section

Alumni questionnaire

The GSA recently sent out a questionnaire to nearly 5,000 alumni worldwide which achieved an impressive 19% response rate – many thanks to those who took the time to respond. This information will enable us to update the records we hold on our alumni (something which the Data Protection Act requires us to do) which, in turn, will help us to improve the services we can offer to you, our alumni, help us to promote and market the GSA efficiently, ensure that future fundraising activities are effective, involve alumni in recruitment and improve our internet provision.

We were particularly struck by the number of respondents who intimated their support for the Annual Fund (now known as The Creative Futures Fund), the Next Generation Scholarship Fund and legacy programmes. This will really make a difference to us as we need to involve our alumni and friends in the major fundraising plans we will be putting into action in the New Year – these cannot happen without the commitment of our former students and supporters. We do not want anyone to feel left out so there are other ways you can help the School aside from making a financial donation.

For instance, many people have offered to donate a piece of work to an International Auction of alumni work to raise funds for The Next Generation Scholarship Fund. Donations of this kind are invaluable and can play a vital role in the School's fundraising plans.

Likewise, we need to involve our alumni in recruitment and, indeed, over the past couple of years, former students have turned out at recruitment fairs around the world (Norway, Japan, India) to talk to prospective students – which has been of immense value to us. No one can promote the School better than its alumni.

We would be very pleased to hear from you if you think you can assist us at these events or, indeed, if you just want to make contact with the office and have a chat.

Thank you again to everyone who returned their questionnaire. By the way, the winner of the Stuart Murray (Printmaking, 2001) framed print was Jennifer Thomas (neè Quinn), (Product Design Engineering, 1994). Thanks to GSA Enterprises for donating the prize.

Your opinions count!

We are very keen to hear what you think of *Flow* magazine. If you have any feedback, or stories you might like to be considered for inclusion in future issues, please write to

Kate Hollands,
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Development & External Relations Office,
The Glasgow School of Art,
Renfrew Street, Glasgow G3 6RQ
Telephone: +44 (0)141 353 4788
Or you can email her at k.hollands@gsa.ac.uk

reunion (ri:'ju:njən) *n.*
A gathering of relatives, friends
or former associates.



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At the Peebles Hydro we've a wealth of experience in working with universities, arranging and holding a variety of reunions. This enables us to provide you with plenty of ideas, take a lot of the burden of organisation off your shoulders, and



ensure everything is 'alright on the night'. In fact, we can take care of all the details from programmes and place cards to menus and themed events. On top of that, the Hydro is the perfect venue – a

stunning Borders location and a range of leisure facilities that has something for everyone.

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E-mail: reservations@peebleshotelhydro.co.uk

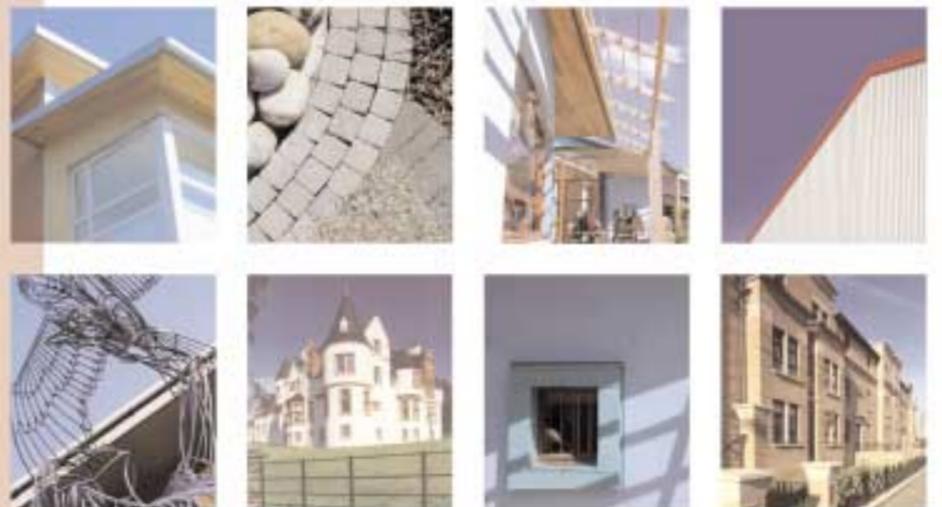
Website: www.peebleshotelhydro.co.uk



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architecture

- 1 *Self Portrait* by Denise Findlay, at The Podium Gallery. Collection: Friends of the GSA Photo: Harald Turek
- 2 Deirdre Nelson, F2T, at the Atrium Gallery
- 3 *Napoleon* by Diana Leslie, at The Podium Gallery. Collection: Friends of the GSA Photo: Harald Turek

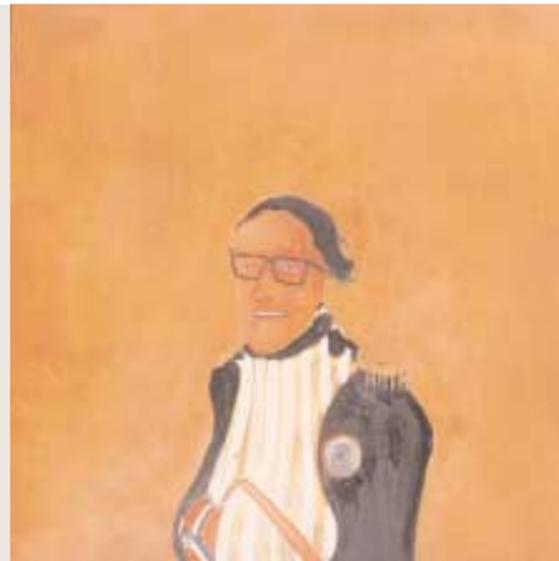
EVENTS



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Glasgow School of Art

The Glasgow School of Art at the Glasgow Art Fair

George Square

10–13 April 2003

The ideal chance to see some of the exciting new talent emerging from the School before the end of year Degree Show.

The School's stand

also exhibits recent graduate work.

For more information contact Kathryn Howell on 0141 353 4545 or email k.howell@gsa.ac.uk

Fashion Show 2003

March 2003 (tbc)

The Annual Fashion Show from the Department of Textiles is one of the highlights of the academic year.

For more information contact Clare Cannon, in the New Year, on 0141 353 4589 or email c.cannon@gsa.ac.uk

Degree Show 2003

21–28 June 2003

Exhibiting in all buildings on the GSA Campus

The traditional end of year Degree Show, presenting work from the Class of 2003.

For more information please contact the Development and External Relations Office on 0141 353 4710 or email dero@gsa.ac.uk

The Masters of Fine Art Degree Show

will be exhibiting at Tramway, 26 Albert Drive, Glasgow 21–28 June 2003.

Mackintosh Gallery

Ken Currie – Recent Work

28 September – 16 November 2002

New and recent work by one of the most significant and challenging painters working in Scotland today. Curated by Alexander Moffat, this is Currie's first solo exhibition in Scotland since 1992.

Design from 1860

24–28 November 2002

Bonhams Decorative Art Exhibition and Auction

Furniture, ceramics, metalware, objets d'art, bronzes, pictures and glass from Scottish and international designers will be on view, including work by Charles Rennie Mackintosh, E A Taylor, George Walton, Talwin Morris, Herbert Macnair and John Edne.

Jerwood Drawing Prize

15 Jan – 22 Feb 2003

A showcase for contemporary drawing, this exhibition focuses on the six finalists in the Cheltenham Open Drawing competition, the only national, open competition dedicated to the activity of drawing.

C J Lim – Drawings & Prints

28 Feb – 29 March 2003

Drawings and prints by award-winning architect and founder of Studio 8, C J Lim, currently Director of the Bartlett Architecture Lab at University College, London. Studio 8, established in 1994, has been the recipient of numerous international awards. The projects have been published, exhibited and discussed internationally.

Forthcoming exhibitions in 2003:

→ **Lucienne Day:**

→ **Textile Design**

→ **Master of Fine Art Interim Show**

→ **Robert Stewart**

→ **Retrospective**

→ **Green Margarine – A Contemporary Response to Whistler by Lapland**

For more information about exhibitions in the Mackintosh or Newbery galleries, please contact: Kathy Chambers, Exhibitions Officer on 0141 353 4525 or email k.chambers@gsa.ac.uk

Atrium Gallery

'Emerging Sydney' – Contemporary jewellery from Australia

8–22 November

From fishing line to plastic bags, paper to titanium, *Emerging Sydney* presents the current work of 18 Australian designers working in a diverse range of themes and materials.

First Year Design

28 November – 12 December

An exhibition of project work by first year students.

F2T

13 January – 14 February 2003

An exhibition of textiles by Deirdre Nelson Funded by the Scottish Arts Council with support from Motorola F2T presents works as a result of spending time within the Museum of Edinburgh researching the Ford Rankin archive and related collection of 19th Century Glass. The Atrium provides a contemporary venue for a series of works previously exhibited at the Museum of Edinburgh which continues to play with ideas of both the historical and the contemporary.

For further information please contact the Design Office, The Glasgow School of Art on 0141 353 4589 or s.hall@gsa.ac.uk The gallery is located on the ground floor with disabled access.

Podium Gallery

Friends of the Glasgow School of Art: The Collection

13–29 November

Sponsored by The McLelland Cheese Company.

Purchases supported by Standard Life Bank

The first exhibition of the Friends Collection. Work has been purchased from Degree Shows since Friends of GSA was established 12 years ago. The Collection now comprises in the region of 60 pieces including work by Jenny Saville, Denise Findlay, Diana Leslie and Michael Nagle amongst others.

For further information about this exhibition please contact

Kate Hollands on 0141 353 4788 or email k.hollands@gsa.ac.uk

→ **Model Exhibition**

2 Dec – 7 Jan 2003

→ **Masters**

8–26 January 2003

→ **Third Year Drawing**

28 Jan – 8 Feb 2003

→ **Peter Salter**

11 Feb – 7 March 2003

→ **Lorens Holm and David Porter**

11–31 March 2003 (tbc)

For more information about exhibitions in the Podium Gallery contact Jo Crotch on 0141 353 4534 or email j.crotch@gsa.ac.uk