Painting and Printmaking
BA (Hons)

Application Guidelines 2021/22
Guidelines for Applicants

Application to a B.A.(Hons) Fine Art programme will consist of two main stages:

Stage 1

- Submitting your Application to the UCAS website
- Uploading your Supporting Visual Material and 500 word Statement to the Glasgow School of Art (GSA) website.

Stage 2

Candidates progressing to this stage will be invited for an on-line interview with Academic Staff from their chosen department.
Structure of Application Process

• Applicants submit application to UCAS, and Upload Supporting Visual Material (Portfolio) and 500 word statement to GSA website.

• Academic staff assess all applications against a set of criteria.

• Applicants are informed of one of two things:
  i) They have been shortlisted and invited for an online interview OR
  ii) The application has been unsuccessful.

• If offered an interview, candidates will be asked to have their portfolios open on their desktop and they will be asked a number of set questions applied to all candidates. Following the interview they will be informed of one of these outcomes:
All applications are assessed by Academic staff against the same criteria. A points system is used which ranges from 1 – 7 and is applied to the criteria for both the E-portfolio and the interview.

If you are unsuccessful you can request feedback from Registry on how you scored in relation to the criteria of the portfolio and/or interview.

### Scoring System

1 – Unsatisfactory evidence of required ability  
2 – Very limited evidence of required ability  
3 – Limited evidence of required ability  
4 – Satisfactory evidence of required ability  
5 – Good evidence of required ability  
6 – Very good evidence of required ability  
7 – Excellent evidence of required ability
Criteria used to assess E-folios

- How your e-folio 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.
- Course work.
- Independent / Personal work
How your e-folio 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 particular department you are applying to. However we also understand that many applicants will work across a broad range of media.

Course awareness, why this course?
You will be expected to show that you understand the course you are applying to and communicate why you consider the course is the appropriate one for you. (This can be demonstrated through the e-folio and also the statement)

Your development process:
You will be expected to show how you progress your ideas through the different stages of experiment and visual enquiry to resolve final ideas and works.

How you represent your sources and influences:
It is important to show your source material, references and influences through sketchbooks, or through other supporting material. (E-folio and folio 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 portfolio to represent your experience with materials, methods and experimental work. (e-folio). This can be demonstrated in a variety of ways including drawing / painting / analytical / abstract / 3Dwork /photography /CAD etc.

- **Course work:**
  You will be expected to provide examples of work which has been made as part of a prescribed course (e-folio) Independent applicants (who may not have recent course work) will be expected to represent appropriate experience of practice through their folio and statement.

- **Independent / Personal work:**
  It is important to include examples of work made out-with a prescribed course, which builds on your experiences and demonstrates a potential for independent learning.
The Personal Statement is an opportunity for you to tell us a little more about yourself and it should be approximately 500 words in length. It is important not to simply copy and paste the UCAS statement which is often more of a general statement (as you are potentially applying for up to 5 different institutions).

Within the Personal Statement we would like a more clear and coherent reflection on why you have chosen to apply for this particular institution and this specific programme.

Use it to demonstrate that you have researched and understand 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/films etc. which have informed your thinking and ideas.

For further guidance on writing a personal statement you might want to check out page 6 of the GSA’s Source Materials zine [https://www.gsa.ac.uk/media/1837737/source-materials.pdf](https://www.gsa.ac.uk/media/1837737/source-materials.pdf) or the UCAS guidance at [https://www.ucas.com/sites/default/files/ucas-personal-statement-worksheet.pdf](https://www.ucas.com/sites/default/files/ucas-personal-statement-worksheet.pdf)
You are asked to upload 20 images which should contain examples of different work. These can either be uploaded as individual images or contained within a PDF format.

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.

Images should be saved with a resolution of no more than 72dpi. and be no greater than 2 MB.

The ideal image size is 1024 x 768 pixels if possible, with a total portfolio size not exceeding 5MB. However the system allows for up to 50MB.
Some notes for guidance in preparing your E-folio:

**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, on-line resources, books, periodicals and newspapers). We want to know what or who has motivated you or influenced you to apply for the specialist area.

Also whilst the work of other artists can be referenced within sketchbook pages is should not solely occupy one of the uploaded slides within your portfolio.
(cont.) Some notes for guidance in preparing your E-folio: 

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 image: 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 image. 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 not to make the components of an image so small that the details cannot 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 / slide shows etc.)
If you are submitting a Time-based work it should be presented as a story board with 5 - 10 images.
On-line Interview

The interview will be via Zoom (or telephone if required) and conducted by two members of staff. The interview normally last for approx. 20 minutes. Applicants will be asked to have their portfolios open on their desktop and staff will also be able to view the uploaded portfolio on their computer.

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.
Criteria for Interview

Again, the 1-7 point system will be used and applied to the following criteria for each applicant:

- Course awareness, Why GSA/Glasgow
- Ability to describe ideas and to talk about your work.
- Range and application of Practical skills.
- How you inform yourself about visual art and wider cultural influences
- Range and Approaches to Work.
- Independent/personal work
The following slides show some of the ways in which work could be presented. These are given as guidelines only; we understand that each applicant is different with a broad range of creative, social and cultural influences, all of which we are interested in seeing and hearing about. Within your portfolio you may use an image file for one single image or you could also choose to group some works together e.g. sketchbook pages, small works, details etc.
Alexandra Beteeva
Life Drawing 1 - watercolour & fineliner - 2 x A4
Still Life - from sketchbook - acrylic, watercolour, pastel - 4 x A3 spreads
Space & Gravity - from sketchbook - pen, pencil, watercolour - 6 x A5
Still Life outcomes - watercolour, pencils, acrylic, pastels - 4 x A3
Multiculturalism - from sketchbook - acrylic, pencil, watercolour - 4 x A3 spreads
Multiculturalism - oil on canvas - 3 x A3
Cultural Conflict - from sketchbook - watercolour & pencils - 3 x A5
Monument to Democracy - from sketchbook - fineliner, pencil - 4 x A5
Journalism - animation - 1’
ПРИЗРАК БРОДИТ ПО ЕВРОПЕ, ПРИЗРАК КОММУНИЗМА
Revolution of Dignity - Collage - 2 x A3
Equilibrium - oil on canvas - 2 x A2
Natalia - oil on canvas - A3
Hannah Gulland
effeminates and ‘viraginites’ (respectively, male and female persons with a psychic disposition corresponding to that of the opposite sex); and androgyynes. In 1896, Marc André Raffalovich published a book entitled "Historiography of Similitude" in Social Life: The "uranian" and "uranism" to denote respectively homosocial and androgynous. But his expression ‘intersexual’
I WANT TO BE 13 AGAIN
IT WAS THE SUMMER WE LEFT PRIMARY SCHOOL
COOL WATER DROPLETS CIRCULATE
THE SPACE AROUND ME
TURQUOISE AND APRICOT
THE MOMENT EXISTED IN BLISS
I WAS PURELY HAPPY

FROM THERE SEPARATION TRICKLED INTO MY SENSE
OF SELF - DROPLETS INTO THE AXONS BETWEEN ME
SPHERICAL REFLECTION SURROUNDING
I AM INCORRECT
ISOLATION RELEASES FROM MY WRISTS
NOW JUST TEAL AND RED.

YOU ARE NOT HELPED

SURROUNDED BY TEAL
http://application.gsa.ac.uk