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:
  1. They have been shortlisted and invited for an online interview OR
  2. 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:
  1. An **Unconditional Offer**.
  2. A **Conditional Offer**.
  3. An **Unsuccessful** outcome.
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 / 3D work / 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)
20 images are required to be uploaded

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.
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.
The interview will be via Zoom (or telephone if required) and conducted by two members of staff. The interview normally lasts 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.
DELIBERING SCULPTURES

PAPER FOLDING

LIVING VIVACIously THROUGH FALTERING ANIMATIONS

DEVELOPMENTS IN PAPER "ART" AS HINTS, PLANNING AlTHOUGH FINGERTIP HINTS

NOTE: It is spectacular + totally experience that I have encountered in my past years...
Slight Alterations to Create Self Gratifying Alterations

Slight Alterations to Create Unnecessary Alterations

Slight Alterations to Create Inconclusive Alterations

We enjoy hypervigilance in order to better understand abstractions, but rather than forcing it as an ambiguous concept, why not look at it simply and recognize the fact that we are not culinary experts but also are uncertain or complicated beings.

The fact that we are insensitive to the quality of our food composition is why we seek out more confusion, more sensory confusion, more sensory stimuli in order to make the more confusing feel enhanced complexity or simple mood.

UNNECESSARY CONFIGURATIONS TO CREATE SELF-GRATIFYING ALTERATIONS

NEW SENSATIONAL CONFIGURATIONS TO CREATE SELF-GRATIFYING ALTERATIONS

NEW SENSATIONAL CONFIGURATIONS TO CREATE SELF-GRATIFYING ALTERATIONS
WITH GREAT HOPE [BUT WITH TREMENDOUS DIFFICULTIES I AM HAVING. AM I HAVING (...) SUCH DISTINCTIONS OF WHETHER I AM OR AM NOT. MOROCCOUSLY REDUNDANT + OBSESSIVELY OVER-ANALYZED / GUARANTEED INCONCLUSIVE, PERHAPS PUTLE [SUCH DISCOURSES WITH MYSELF].

REGARDLESS -- 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 see. I can't see, it's too bright.

Shadows play: fragments of unanswerable

- In the back sketch of me
- Ceiling standing so
- Bemusement of the small
- Wall after many years of
- Carrying the memory of the small
- Wind through the open
- Door and even

Unanswerable

Unanswerable

Consistent

Consistent
CONSTRUCTION OF THE HOUSE

SCULPTURE

LITTLE KYK LIGHTS

PERHAPS THE DYSSESSONCE Lovely Toiters

DON'T MAKE SO SEPARATED. WE A BIT RANDOMLY DISCONFLICTED

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

I.I. HEALING

I.II. HEALING

Medium: beta wax, neoten, ceramic, cymatex

TSK. TSK. TSK.
Kathleen Curry
Who Should I model? Hannah, Kam, Dad, myself?
Should it be of just the face or body?
If body, which bit? The feet might be interesting.
Screamed up or loose 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, maybe the shirt would add an effect?

Concrete body cast may be a curious and boring.

Could turn our very expressive and brutal thing.

Really like the idea of just the face, maybe of Dad or myself.
Inelastic mirror!

Locations to use sight for advantage?

Glasses or no gaze?

Maybe matte white and one in a shiny glass.

Facial actions: Neutral, purpose.

Pencil expressions:
- Happy
- Angry
- Sad
- Intimidated
- Joyful
- Surprised
- Flirtation
- OK
- Neutral: Flat
- Stunned
- Silence: Invisible
- Make the face
- Colour them with markers?

Suit black, white, maybe the fox.

Hey, all ok, billions.
Instead of materializing the actual body, maybe I could do the sheets around me. More discipline and conducive?
1. Cow's Udders: Need to get McDonald's supplies and maybe aial Udders.  
2. Hotline: Need to get some wire, TV's and old phones. (Broken)  
3. Nature: Need cardboard and paper (also magazines)  
4. Chain Saw?