

FLEW

GSA

Issue 13

The magazine of The Glasgow School of Art



WELCOME

Welcome to Issue 13 of *Flow*.

Alumna Pam Hogg's return to the catwalk with Hogg-Couture after a ten year absence is pictured on this issue's striking cover. The Glasgow School of Art has a legacy of producing leaders in the fashion industry and soon, for the first time in the School's history, fashion and textiles will be available to study at both undergraduate pathway and postgraduate levels. The newly validated postgraduate programme MDes Fashion + Textiles starts this September and the new undergraduate pathway from September 2010 – strategically aligning undergraduate, postgraduate and research provision.

It seems remarkable that the GSA boasts such a talented cast of stars within the fashion industry and yet, until now, no fashion programme was taught. The School's alumni also include stars of film and screen – directors and actors from Norman McLaren to Peter Capaldi have made their names in the industry and yet the School has no formal film discipline. This edition's features examine the linkages between an art school education and dominance of these specialist areas of the wider creative industries (Screen Print, page 7 and A Model Education, page 10).

It is our aim, across each of our academic disciplines, to advance the boundaries of creativity and knowledge. Our students and staff challenge conventions and in this edition's Making Waves Kirsty Leadbetter talks to some of those alumni who are pushing boundaries and changing the world around them, both literally and figuratively. As you read this issue, consider that *Flow* is just a snapshot of our staff, students and alumni, and judge for yourselves the remarkable contribution made by those who have passed through the doors of the Mackintosh Building.

Professor Seona Reid CBE, Director

STOP PRESS Congratulations to Paul Roden and Francesca Martin (both Textiles, 2009). Paul has just won the coveted Designer of the Year award at New Designers. Paul was admitted to second year after a portfolio preparation class at the School. Francesca Martin picked up two of the other major awards at the event – with GSA Textiles students winning 50% of the New Designers awards. This is a wonderful achievement and testament to the high standards of textiles teaching in the School. I am sure this is the start of a very successful career for them both and wish them well for the future.

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→ BRIEFING

Mackintosh:

RIBA Best Building

The Mackintosh Building has been awarded the honour of being Britain's favourite building of the past 175 years in a nationwide poll conducted by the Royal Institute of British Architects.

From a shortlist of seven, the Mackintosh Building was chosen as the winner of the 'Stirling of Stirlings' award, a homage to the annual Stirling Prize for architecture, beating off stiff competition including the Eden Project in Cornwall and St Pancras Station in London.

Research Assessment

Exercise 2009

The results of the 2009 Research Assessment Exercise confirms the GSA's position as one of the leading UK research institutions for art and design, with 25% of our research considered to be world leading and a further 25% internationally recognised.

The GSA has significantly improved on its performance in the RAE2001, consolidating its position as the largest art and design research institution in Scotland and second only in the UK to the University of the Arts London.

Glasgow In Top 10

World Cities

Lonely Planet's new guide has cited Glasgow as being one of the top ten cities in the world to visit and is the only British city to feature in the top ten. The travel guide says "Forget about castles, kilts, bagpipes and tartan... You come for the cocktails, cuisine and designer chic (plus the legendary native wit) ... Scotland's biggest city has shaken off its shroud of industrial soot and shimmied into a sparkling new designer gown."

Best for Student Retention

Figures released by the Higher Education Statistics Agency (June 2009) show that the GSA is one of the UK's most successful higher education institutions for student retention. The School has the best retention in Scotland at 1.8% – and sixth in the UK. The GSA has consistently ranked in the top ten UK-wide for student retention.

MAKING WAVES

THE GSA ACTS AS A TRAINING GROUND FOR BUDDING ARTISTS, DESIGNERS AND ARCHITECTS WHO GO ON TO INSPIRE AND SHAPE THE SCOTLAND, AND WORLD, OF TOMORROW. HERE, 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 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 business professionals, community leaders, civil servants, teachers and government ministers.

The GSA contributes educationally:

- Through research that influences world culture by generating new knowledge through creativity and conceptual thinking.
- By maximising the benefits to both staff and students by making the most of potential links between teaching and research, ensuring the content of our programmes are continually updated and enhanced.
- By developing new programmes at postgraduate level which provide opportunities for progression from undergraduate study, through postgraduate to doctoral study.



Name: Morag Ross
Education: Mural and stained Glass, 1987
Current role: BAFTA award-winning make up artist
Films include *Elizabeth: The Golden Age*, *Sense and Sensibility*, *Orlando* and *The Aviator*.

If there is such a thing, what's your typical 'day in the life'?

When I'm filming I get up at around 5am. I like to have a good hour to myself before going to work; I have tea and do my own make up in 5 minutes. When I get to the make up truck or room, I set up my work place, light a scented candle, prepare a beard or wig if necessary, read the scenes for the day and put on some music if that's what the actor likes. Sometimes quiet is preferable or more appropriate depending on the day's work content, and I try to tune in to those moments. Once the make up is done I grab some breakfast and then spend the day on set, maintaining the make up or changing it as the script demands. A film crew has 100 people and we are like a little temporary (albeit often dysfunctional!) family. Every day is filled with different emotions because of what we might be filming, and I love the fact that the work is not repetitive.

What's been your favourite project to work on?

I loved *Walker* directed by Alex Cox. It was shot in 1987 during the Sandinista Regime in Nicaragua and was a total adventure. The people, the politics, the heat, the dust, the food or lack of it, the water and lack of it every Friday due to shortages, the colours, the smells, the terrain. It was an exotic experience I'd never have had if I hadn't done this job.



How did studying at the GSA help you in your current role?

I do approach my make up work as a trained artist. Make up is all about tone, colour, light and shade, after all... and I use paintings and graphic images as reference points for make up looks and characters. The first film I did was Derek Jarman's *Caravaggio* and was, for me, a meeting of painting and make up. Getting the job was a gift and not like work at all.

What is your favourite recollection of The Glasgow School of Art?

Apart from the friends I made, I love the memory of being up in the 'hen run' taking photographs or looking out over the city, and sitting in the Vic café talking about Joni Mitchell's latest albums with Gerry Kelly.

- 3 Tom Jenkins
- 4 Bill Nichol on the James Watt Dock



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Name: Tom Jenkins
Education: Product Design, 2001
Current role: Design Specialist, Service and UI Design, Nokia

What's a typical day for you, if there is such a thing?

My typical working day is spent in a big design studio in Soho, London with colleagues from many different design disciplines and nationalities. There are always very different points of view in any discussion, including design. I work on a different project every few months, joining small teams that are formed for each project. My day is usually spent with this team; filling walls with notes, sketching, researching ideas or prototypes with members of the public, or in meetings with other parts of the company. I'm currently running a project with an external Interaction Design agency so I'm relying more on my phone and the web to collaborate.

What from your art school education do you bring to your current role?

Everything, it's hard to think of art school experiences I don't draw from? Besides the tangible design skills I think art schools are excellent at getting you ready to work in design teams. Years in a GSA studio, always sharing ideas with fellow students and tutors, from random thoughts to finished concepts or designs, gives you more confidence to describe, present and collaborate as a professional. I think art school encourages you to think more laterally and critically, and share what you're thinking effectively.

Do you have a favourite or abiding memory of the GSA?

Friends... and the Vic. In my last 2 years at the GSA Dan Taylor and Neil McGuire were voted in to take charge of the student union and they did a great job. Our student union was one of the best clubs in Scotland, and was



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Name: Bill Nichol
Education: Architecture, 1984
Current role: Chief Executive of Riverside Inverclyde

If you have such a thing as a typical day, what is it? What does your work involve?

I have a small highly dedicated team of nine at Riverside Inverclyde involved in four companies – Riverside Inverclyde, a £400m Urban Regeneration Company set up to regenerate a 5 mile strip of land between Port Glasgow and Greenock; Riverside Inverclyde Property Holdings Company, a commercial company out to make profit to gift aid back to the charitable company; Sail Inverclyde, set up to deliver the Tall Ships Event in 2011 and other maritime interests and a Limited Liability Partnership Company set up to regenerate the 900 foot long A-listed sugar shed building and James Watt Dock. All of this is aimed at regenerating Inverclyde and creating a proposition where Inverclyde will be a destination of choice for people to live, work and play.

The work is varied to the extreme – across many business, skills and property areas of investment. In the last two and a half years £46m worth of projects have been approved and about £22m is currently on site.

In order to get the most out of all this investment and that of partner organisations a Construction Forum has been established – this allows about 140 local companies to find out what work is being advanced and they are assisted to access the work. Clauses have been built into all contracts to ensure that the local communities benefit either through training or the creation of direct jobs as part of our 'spreading the benefits' agenda.

"IT'S HARD TO THINK OF ART SCHOOL EXPERIENCES I DON'T DRAW FROM... BESIDES THE TANGIBLE DESIGN SKILLS I THINK ART SCHOOLS ARE EXCELLENT AT GETTING YOU READY TO WORK IN DESIGN TEAMS."



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Name: Emlyn Firth
Education: Visual Communication, 2000
Current role: Senior Designer, ISO and visiting lecturer at GSA

How did studying at the Mac help you in your current role?

Studying at the Mac was a great experience – particularly in the early eighties. It was a highly stimulating place – in terms of the lectures which were taking place and the social scene which was going on at the time.

Studying in such a creative place with the backdrop of the Mackintosh Building transformed me from a 'late developer' into someone who had actually found something which resonated. At last, I was surrounded by like minded people with a common purpose of being creative, enjoying themselves and trying to find out what it's all about.

The GSA always encouraged new ideas and different ways of thinking. This has greatly benefited me in my career since it has provided me with a skill set not commonly found in other disciplines and schools – to think as much out of the box, to test new ways of doing things to such great extents. This grounding has helped very much in my career and also helped me push boundaries in terms of my expectation regarding the quality and design in projects.

Fondest memories of the GSA?

People trying to find their lecture notes and themselves (it was the eighties!); seeing first hand work by some of the new Glasgow Boys; being introduced to the work of Ralph Steadman (leading me onto the satirical sideswipes of Gerald Scarfe) and exhibitions both at the Art School and the Third Eye; watching fellow students trying to hide all the cold meat and costly stuff under a big potato or lettuce leaf in the 'rat factory' (since you paid per item and these were hard times); field trips to Culzean – staying in the old stables and fires on the beach.

What are you working on right now?

I've been working on an innovative creative social media project called Central Station. We've just been running pre-launch activity, so I've been fielding lots of questions about what it is. What is it? For me personally I'm excited about the opportunities it's going to create for different disciplines to come together and make new work in new ways – be that collaborations between established artists and filmmakers or engaging people in completely different modes of thinking and working. (Sign up to Central Station at www.wearecentralstation.com)

What do you consider to be the contribution of the GSA to Scotland and beyond?

I've lived in Glasgow, bar a brief stint in London, all my adult life, yet I've met, worked and lived with folk from all over the world. Glasgow is seen as one of the important cities to experience on their journey, alongside Berlin, Paris, Helsinki etc., and that has a lot to do with the GSA, its reputation and reach.

How did an art school education help you in your current role?

I think that the wide range of people that you meet and live with at the GSA are as influential as your academic studies. You soak up all these shared experiences and that kind of sustains your energy and your ambitions through the realities of working life. From an academic standpoint, the GSA is known for a conceptual approach over just technical training, which is healthy. I've loved going back as a visiting lecturer and unravelling thought processes of design.

What is the future of (graphic) design? Is print dead?

Print is certainly not dead! In a strange way good print design is now more valued and rare as a result of technological developments. Edwin Pickstone and I have set up a letterpress within the studio warehouse (SWG3) for instance – and folk are really drawn to it, that whole

process. I think a better question might be why are a lot of traditional design agencies dying? I think a lot of companies aren't adapting fast enough, because they've not invested in their creative staff, or aren't as agile as they could be.

"I THINK THAT THE WIDE RANGE OF PEOPLE THAT YOU MEET AND LIVE WITH AT THE GSA ARE AS INFLUENTIAL AS YOUR ACADEMIC STUDIES."

What's your favourite memory of the GSA?

Hard to single out one particular memory – it was just one amazing party, start to finish.

I heard a rumour that when they demolish the Vic, someone is going to preserve the entire checkerboard dance floor and put it on display in a gallery. I feel like I definitely own at least one square of that floor!

- 1 Clydesdale Bank Rennie Mackintosh £100 note.
- 2 Digital documentation of the Glasgow Fruitmarket by the DDS.

→BRIEFING

Scottish Design Award Success

The GSA's New Spaces within the Mackintosh Building formed as part of the £8.7m Mackintosh Conservation and Access Project and the 2009/10 Undergraduate Prospectus both won awards at the 2009 Scottish Design Awards.

The New Spaces, designed by ZM Architects won the Interior Design Award, while the 2009 Undergraduate Prospectus, designed by Stand, won the Best Promotional Literature Award.

Final year Visual Communications student Marija Kisieluite continued the winning streak, taking the Best Packaging Award for a honey jar design made whilst working as an intern at Glasgow based design company Locofoco.

Gareth Hoskins Architects, founded by GSA graduate Gareth Hoskins, also won two awards – Architect Team of the Year and Low Cost Project for the *Gathering Space* at the 2008 Venice Architecture Biennale.

Mackintosh's One Hundred Pound Honour

At Edinburgh Castle on January 14, 2009, First Minister Alex Salmond launched a new series of banknotes designed to celebrate the best of Scotland's heritage, people, and culture, coinciding with the 250th anniversary of the birth of Robert Burns and the Year of Homecoming 2009. The new notes will enter circulation in late autumn 2009 and feature Charles Rennie Mackintosh and the Mackintosh Building on the £100 note.

DDS Moves to Pacific Quay

The Digital Design Studio is moving from their current home at House for An Art Lover in Bellahouston Park to new premises at Glasgow's Digital Quarter, The Hub at Pacific Quay in summer 2009. The new premises will include Europe's largest visualisation studio.

GSA NEWS

Digital Documentation

In the spring Culture Minister Michael Russell MSP unveiled groundbreaking 3D visual documentation of Scottish historical landmarks created by the DDS at the 2009 Digital Documentation Conference.

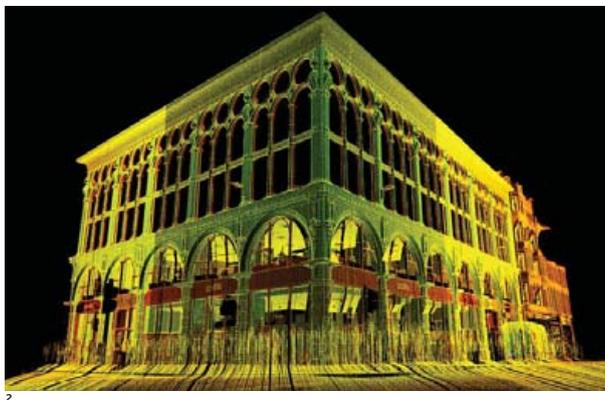
The 2009 conference, designed for architects, planners, conservation specialists and people interested in the built heritage, addressed the use of advanced digital documentation technology.

DDS's cutting edge laser technology can survey and interpret heritage structures in 3D and provides – for the first time – a lasting, digital record of the country's most important buildings. It also offers a new method for researching and conserving Scotland's built environment.

Russell said, "It offers great potential for tourism, education, gaming technology and survey sectors. It is unique and demonstrates the quality of research and technical expertise at Historic Scotland and The Glasgow School of Art."

Douglas Pritchard, Head of Visualisation, Digital Design Studio and Chairman of the event, said, "This is a first for Scotland, perhaps even Europe. All of the presentations utilise leading-edge technology that will become the standard in the years to come."

Speakers included Gustavo Araoz, the President of the International Council of Monuments and Sites (ICOMOS) and Ben Kacyra of the CyArk Foundation who created the first viable laser scanner and has become known as the 'John Logie Baird' of digital documentation.



GSA Design Team Competition: Down to the Final Seven

Seven architecture practices from Scotland, the rest of the UK and abroad have been shortlisted by the GSA in its international search to find a team to design a new 11250 square metre building to sit opposite the Mackintosh Building.

The shortlist for the competition in alphabetical order is: Benson & Forsyth (London, UK); Elder and Cannon (Glasgow, UK); Francisco Mangado Architects (Pamplona, Spain); Grafton Architects (Dublin, Ireland); Hopkins (London, UK); John McAslan and Partners with Nord Architects (London and Glasgow partnership); Steven Holl Architects with JM Architects (New York and Glasgow partnership).

Over the course of two days, the Selection Committee chaired by Barcelona-based architect David Mackay, deliberated over the 153 entries, which ranged in size from small practices to major global architects, and included 58 entries from outside the UK including the US, Japan, Australia, Spain, Finland, Denmark and the Netherlands. This diversity has been ultimately reflected in the final shortlist. The Chair of the competition judging panel David Mackay said, "After two difficult sessions we have been able to select seven architects for the second stage of this extraordinary competition. Difficult, because many tempting entries have been left behind. What is obvious is that the City of Glasgow and its School of Art will get the best of the best."

The shortlisted practices will now develop their thinking over an eight week period for a final submission in late July 2009 and interviews in early September. The winning architect-led design team will be announced in late September after which the team will work with the GSA to finalise the campus master plan and design and deliver the Phase 1 building as part of the redevelopment of the School's campus.

Phase 1, set to open in 2013, sees the start of the complete redevelopment, over time of the School's estate, into a coherent urban campus, providing world class teaching facilities and space for growth. When complete, the new estate will reinforce the GSA's position as one of Europe's leading art, design and architecture schools.

The estate redevelopment will be financed through a combination of Scottish Funding Council (SFC) support, School cash balances, land sales, borrowing and philanthropic sources. SFC support for Phase 1 is based on its approval of the outline business case in January and is conditional on approval of the full business case at Design Stage D.

Malcolm Reading, who previously ran the competitions for King's Cross Square and the British Pavilion for Shanghai World Expo 2010, said, "The Selection Committee has done an inspirational job and been sensitive to the subtle and challenging aspects of a new building in this special setting. Singling out seven teams required a rigorous analysis of the individual architect's approach to the new building but also has tested their awareness of the opportunity for the School and for Glasgow. This is what the competition was seeking and the outcome is an excellent balanced shortlist."

→BRIEFING

Fulbright Chair

The prestigious US Fulbright Commission has awarded the GSA one of the first Fulbright Distinguished Chairs, offering an opportunity for a flight American academic to undertake research at the GSA as part of the Glasgow Urban Lab.

The Urban Lab is a civic partnership led by the Mackintosh School of Architecture with core partnerships with Glasgow City Council and The Lighthouse, Scotland's Centre for Architecture, Design and the City.

From 2010 three academics over three years will work with the GSA contributing to the development of the research agenda of the Urban Lab and undertaking a series of public lectures in Glasgow and other major Scottish cities.

www.gsa.ac.uk/glasgowurbanlab

Young Silversmith of the Year

Haruka Usui of Silversmithing and Jewellery has won the Young Designer Silversmith of the Year Award 2009, sponsored by The Goldsmith's Company of London, the seventh time that the award has been won by a GSA student in the 14 years of the Award's existence.

Mount Rushmore in 3D

Mount Rushmore will become the first of ten World Heritage Sites to be rendered in 3D by a team from Historic Scotland, after the conservation body struck a deal to survey the US monument.

Using laser technology, the team, which includes a team of visualisation experts from the GSA, led by the Digital Design Studio's Doug Pritchard, will provide a visual record of the site in South Dakota as part of a heritage collection that will become known as the Scottish Ten.

1 Peter Capaldi as Malcolm and James Gandolfini as General Miller, *In The Loop*, directed by Armando Iannucci. An IFC Films release. Photo: Nicola Dove

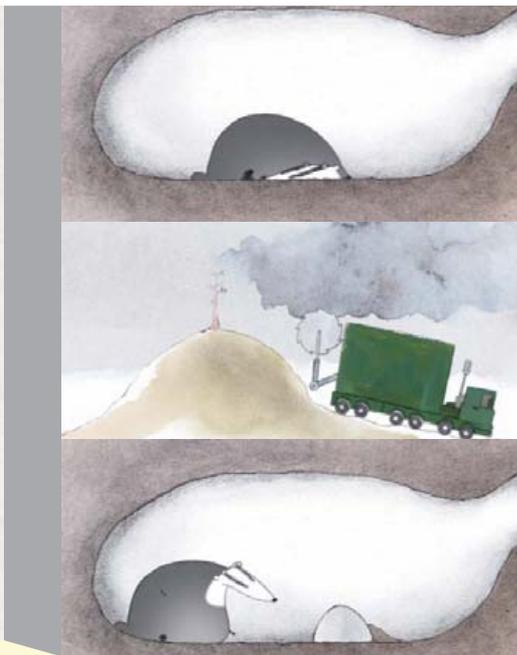
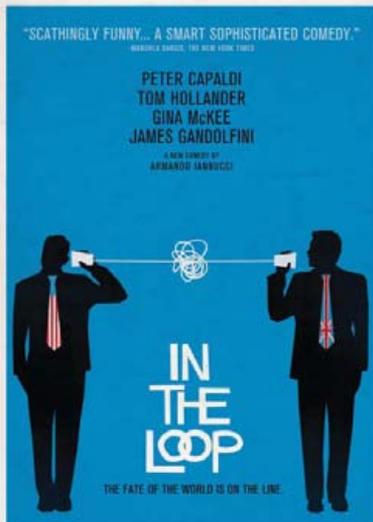


SCREEN PRINT: ART AND FILM AT THE GSA

The Glasgow School of Art has a long tradition of alumni who pursue careers in film and television. With major changes afoot for the film industry in Scotland, and the continuing economic downturn threatening to put pressure on artistic endeavours across all disciplines, *Sarah Nottingham* takes a look back at GSA success stories in film and asks what the future holds...

→ Political satire *In the Loop* was the headline film at this year's Glasgow Film Festival. Many will be familiar with Peter Capaldi's portrayal of sharp tongued government advisor Malcolm Tucker from the BBC series that inspired the film, *The Thick of It*. More may recall Capaldi from film classics such as *Dangerous Liaisons* and *Local Hero*. But many are unfamiliar with the fact that Capaldi started out his road to BAFTA and Oscar acclaim at The Glasgow School of Art. Capaldi is part of a surprisingly large number of alumni that 167 Renfrew Street has inspired to pursue a career in film, from acting to behind the scenes craft, the GSA is at the hub of the thriving Glasgow film scene. →

- 2 *In The Loop*, promotional poster.
An IFC Films release.
- 3 Stills from *Badgered*,
Sharon Colman, 2005.



“THE CREATIVITY YOU FOSTER AT ART SCHOOL IS A MOVEABLE FEAST, YOU CAN MAKE IT WORK IN ALL SORTS OF OTHER CONTEXTS.”

➔ But how does an art school that has no formal film discipline and not even a drama club continue to produce names that are recognised all over the world? Moran Petrie, Head of Marketing at Scottish Screen, sees art school as an important place to foster new screen talent.

“It’s interesting to see artists’ approach to film making, it is very different from the way that film makers approach the art of film making. You get a chance to try things out at art school which you can’t do at any other time, and students are encouraged to experiment, to make mistakes, because you don’t get the chance to do that at any other stage of your career.”

Petrie agrees that the GSA boasts an enviable record of A-list talent from across the industry, from actor Robbie Coltrane, playwright, artist and dramatist John Byrne (Drawing and Painting 1964), BAFTA award-winning make up artist Morag Ross (Art and Design, 1982) to Ian Callum (Industrial Engineering, 1976) designer of James Bond’s Aston Martin.

“The very nature of The Glasgow School of Art, a high profile art school with a strong pedigree and profile, it is hardly surprising that it has produced so many famous names.

“The interdisciplinary and the strong pedagogic aspect of the GSA also has to be a factor and the history, not just of the building but the pedigree of the School itself. The famous names that have passed through the doors from Franz Ferdinand to Robbie Coltrane, must also have an impact.”

Ray MacKenzie, Senior Lecturer, Historical and Critical Studies, is in no doubt about why GSA has helped so many film careers, “It’s because we are just better!

“Although the School does not teach film per se, there are all sorts of ways that people incorporate film

into their work, be it through use of video projects or through research in Historical and Critical Studies. We have a couple of staff with a background in film and this is where students can engage in a film in a way they couldn’t elsewhere in the School.

“I’d be very surprised if a number of people didn’t come out of that environment and become professionals in the film world.”

Mackenzie argues that a GSA education can open unexpected doors; “I think it is in the nature of art school education to encourage thinking ‘outside the box’.

“Creativity is a very difficult word to deal with; there is almost a mythology about it. But if you believe in it and it means anything at all then surely it has to imply some sort of unpredictability of not knowing what you can do until you’ve done it.

“The creativity you foster at art school is a moveable feast, you can make it work in all sorts of other contexts.”

Alison Gardener, Head of Cinema at the Glasgow Film Theatre, is currently celebrating the success of this year’s Glasgow Film Festival. With sales up 25% on 2008, this is a boom time for film in Glasgow, a city renowned for its cultural strengths. She explains that Glasgow as a city has always had a special relationship with film and that this still affects the population today.

“Historically Glasgow had more cinema screens per head of population than any other UK city. Glasgow audiences enjoy cinema and have affection for films. I think Glasgow has a reputation for producing great music, film and art stars.”

In fact, during the golden age of cinema, when going to the pictures was as regular an activity as going to church, Glasgow had so many screens and going to the pictures was so embedded as part of the culture that it earned itself the title of ‘Cinema City’.

Today, the great-grandchildren of Cinema City are the first generation to grow up with the technology to produce and distribute a film from their studios and bedrooms. But Scottish Screen’s Morgan Petrie warns that new technology can be a double-edged sword for filmmakers; “New technology is an absolute riot, it frees up creativity.

"IT MAY BECOME MORE DIFFICULT TO MAKE BIGGER BUDGET FILMS BUT THERE IS ALWAYS ROOM FOR A GREAT LOW BUDGET MOVIE."



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But there is a limit to what we can interest ourselves in, we are bombarded with output."

Some film industry insiders say the future of the screen is now: iPhones, YouTube, video-on-demand. Made for viewing on a laptop, new outputs suggest that some independent filmmaking could already be changing in its very fabric and frame to align with new film-watching habits. If the trend becomes more endemic, will a truly cinematic widescreen experience disappear from alternative film culture? With the market crowded, buyers, distributors and audiences swamped – can today's GSA students engage and sustain a demand?

"It is an interesting question," agrees Petrie. "There is a plethora of choice, online, on mobiles, to download, but just who are the curators? Just who now are the gatekeepers? But I believe that real talent will always be revered and the public demand quality and originality, perhaps even more so. GSA students must and will continue to challenge and innovate."

Another obstacle facing the Scottish film industry is the ongoing economic downturn. Those beginning their careers in the creative industries may well be feeling like they have an insurmountable mountain to climb. But the experts' view is again that quality will always find an audience.

Says Petrie: "In any sort of downturn, cinema does well. OK, it's mostly mainstream cinema that wins out, but cinemas' cultural spaces are about coming together, and perhaps people are more interested in society when society is under public threat.

"The challenge for the artists will be getting money, but that is never easy and I would encourage people to form their own networks, become more guerrilla in their tactics, find new ways to get their message across – because that will get audiences excited."

The GFT's Alison Gardener agrees that despite the economic issues, talent will out; "It may become more difficult to make bigger budget films but there is always room for a great low budget movie or innovation."

And with the launch of two new Masters programmes based at the Digital Design Studio (DDS), the GSA's research centre for visualisation and interaction

technologies, it seems likely that GSA students will have the tools as well as the talent to continue to set themselves apart from the crowd. The Master of Design in Animation and Master of Design in Sound for the Moving Image both teach cutting edge digital techniques that allow students the creative freedom to experiment and create. And with a move this summer to bespoke accommodation at the Hub at Pacific Quay, Glasgow's Digital Media Quarter the DDS will house one of the world's largest visualisation studios, it seems likely DDS technologies will continue the GSA's legacy of producing ground-breaking animation in cinema.

The stream of recent GSA graduates making their mark also suggests that despite the current economic and technological turbulence, the potential for a strong future in film from the GSA is enormous. The recent string of successes speaks volumes. In 2005, Franki Goodwin (Visual Communication, 1999) won a BAFTA Interactive Award for her film *Trauma*. The following year, DDS graduate Lesley Barnes (2006) won the BAFTA Scottish Students on Screen 2007 Award for her film *Herzog and the Monsters* and in 2006, Sharon Colman (Visual Communication, 2000) was nominated for an Oscar in the Best Short Film category for *Badgered*. Fine Art Photography graduate Louise Lockwood won a Scottish BAFTA in 2008 for her film *Parallel Worlds, Parallel Lives*, which tells the story of Mark Oliver Everett, better known as E, the lead singer of cult band the Eels and his fractured relationship with his father Hugh Everett III, one of America's top quantum physicists. Most recently student Lynsey Marshall won the Scottish Institute for Enterprise 60 Second Short Film Competition for *I'm Sarah, I'm Autistic*, Louise Lockwood made a documentary on the GSA to be screened on the BBC in September and James Houston (Visual Communication, 2008) also scooped a Scottish BAFTA for his film short *Big Ideas (Don't Get Any)*.

Houston graduated in 2008 but is already half way to being a household name. Using obsolete machinery and computer parts to cover Radiohead's *Nude* his video has been viewed over 500,000 times on YouTube, and gained massive critical acclaim winning the BAFTA in 2009, and both the 2008 Newbery Medal and the Bram Stoker Award from the GSA. Houston has garnered a number of fans

including Radiohead themselves and Scottish Screen's Morgan Petrie; "Houston's piece is a very strong piece; it's playing with the medium itself. Almost like using the medium within the medium.

"I like traditional tools, I like 35mm, I like oil on canvas but using new technology, especially if you are doing more than just replicating old ways of working, pushing the technology to create new forms is essential for the evolution of the industry. That is exactly what James has achieved."

In the hands of the GSA artists of the future then, new technologies look certain to mean not the end of the silver screen tradition but rather a development of it. Houston's contemporaries look set to create aesthetically and intellectually challenging films that will not be solely in the domain of the most rarified art-house-goers and scholars, but will continue the GSA tradition for innovation and excellence that percolates out to the wider culture.

These GSA new pioneers of film are following in the footsteps of arguably the biggest star in film and animation to emerge from a Glasgow School of Art education: Norman McLaren (Drawing and Painting, 1936), a revolutionary screen artist who was praised by Picasso, by Truffaut and famously bowed to by Stanley Kubrick in the closing sequence of *2001: A Space Odyssey*. Oscar and BAFTA Award-winning, McLaren continues to find as many admirers of his groundbreaking cinematic and animation techniques today as during his lifetime. And just as today's students look to McLaren, tomorrow's GSA students may well emulate Houston, Lockwood, Colman et al, or become stars of our screens, wherever and whatever they may be.

Louise Lockwood's BBC documentary on The Glasgow School of Art will be shown on the BBC in mid-September.

GSA

- 1 Patrick Ryan
- 2 Patrick Ryan collection
- 3 Jonathan Saunders
- 4 Jonathan Saunders collection
- 5 Jamie Bruski Tetsill & model
- 6 Bebaroque; Mhairi McNicol and Chloe Patience.
Image: Paul Marr
- 7 GSA Fashion Show 2009
- 8 Louise Gray collection,
spring summer 2008
- 9 Georgia Wiseman,
mixed stone structured ring
- 10, 11 Pam Hogg collection

A MODEL EDUCATION: The ART OF FASHION AT 167

Since the 1940s, the GSA has been producing an astonishing list of alumni making waves in the fashion industry. Incredible, for a School that until now did not offer an undergraduate Fashion programme. *Kirsty Leadbetter* investigates the art of fashion at the School...

➔ Patrick Ryan, alumnus, fashion designer (*yab-yum.com*) and Professor of Art in Fashion, based in Tokyo started his career at the GSA and recalls the day his Textiles tutor gave him the address of Jean Muir. "I sent some drawings and a letter to Jean and was invited to work as an assistant at the Jean Muir studio in Farringdon. That was my first foray into fashion – Jean Muir was a formidable force to reckon with and I got a glimpse into the haute couture world. This formed the basis for my real education in the construction of clothing. The fact that I worked there and having graduated from the GSA have helped me no end careerwise."

Although now some 20 years' success down the line in Japan, Patrick still has fond memories of his time in Glasgow. "It represents a time of positive energy and I often wonder how different my life might have been if I hadn't gone there. I'm still in touch with many of the friends I made... radical in their outlook, most of them quite subversive."

Ryan, now a professor at Musashino Art University (Musabi) has taken the GSA ethos with him to Japan, converting a building in Tokyo into a retail outlet at ground level with space for fashion graduates of Musabi to use as they wish and an exhibition space for artwork which is related in some way to fashion (however abstract/tenuous).

"I'm now teaching 'Art in Fashion' and feel again, being in an Art School environment, that I've come full circle. Jean Muir often said she disapproved of Fashion. Paradoxically I do too. I do believe that my approach to creation was formed by my environment at GSA – for me fashion without art has no significance!"

Ryan is part of a long tradition of Art School Fashion that has been growing since its undergraduate Fashion Shows in the 1940s – and with the introduction of an undergraduate

fashion pathway for 2010 and a revalidation of the Masters in Design programme, the GSA alumnus reign as leading lights in fashion looks certain to continue.

"The current 'darlings' of British Fashion are all GSA graduates. That is perhaps surprising," says Jimmy Stephen-Cran, Head of Textiles + Fashion, "given that Fashion was not an option available to them at undergraduate. It is always assumed by both the Education and Fashion sectors that Fashion Design is available as a programme of study at the GSA. This is reflected in the frequent enquiries made and the applications received for a programme which until now didn't exist."

Responding to this demand, the School will now offer for the first time in its history Fashion and Textiles at both undergraduate and postgraduate levels. The renowned Masters in Design Textiles as Fashion course was revalidated earlier this year (now MDes Fashion + Textiles). The new postgraduate programme starts this September and the new undergraduate from September 2010 strategically aligning undergraduate, postgraduate and research provision in the subject domain of Fashion and Textiles.

You can imagine why people might assume that Fashion was previously being 'taught' at the School. The list of previous Textiles graduates from the GSA reads like a who's who and include internationally-acclaimed fashion designers Jonathan Saunders and Pam Hogg as well as new talents Louise Gray, Jamie Bruski Tetsill, Scott Ramsay Kyle and hosiery designers and Scottish Fashion Award winners Bebaroque. Graduates of the MDes Textiles As Fashion now have notable employment positions at Richard Nicoll, Philip Treacy, Eley Kishimoto, Alexander McQueen, All Saints, Anthropologie, Peter Jensen and Emma Cook.

This year once again a host of GSA alumni dominated the Scottish Fashion Awards 2009 nominations – Jonathan Saunders (nominee, Designer of the Year 2009), Louise Gray and Alice Palmer (nominee, Young Designer of the Year 2009), Bebaroque, Georgia Wiseman, Karen Morrison (nominees, Accessory Designer of the Year 2009).

And in more good news for the future, musician-turned-designer Paul Roden has just won the coveted Designer of the Year award at New Designers, a London exhibition where the UK's best undergraduate design students of all disciplines annually showcase their work. A former session bassist who has worked with Dave Stewart, Shakespeare's Sister and Bryan Ferry, Paul was admitted to second year after igniting his passion for textiles during a portfolio preparation class at the School.

Francesca Martin, another of this year's graduates, also picked up two of the other major awards at the event – with GSA Textiles students winning 50% of the New Designers awards.

Amongst the new rising stars from the recent art school past Bebaroque's Mhairi McNicol and Chloe Patience are seen in fashion pages as those 'to watch'. In 2005 Mhairi and Chloe graduated from the GSA with BA Hons Textiles, Mhairi remained at the GSA to complete her Masters and Chloe ventured to Edinburgh for hers. They reunited soon after graduating, forming Bebaroque and winning Scottish Accessory Designer of the Year 2008 in last year's Scottish Design Awards (and received a nomination again this year) for their innovative ranges of embroidered and decorated hosiery, touted by the likes of Vogue and stocked by the likes of iconic fashion retailer Liberty of London. Chloe, joint Director of Bebaroque, is in no doubt that the GSA and the city itself were inspirations for their success. "Both Mhairi and myself loved living in Glasgow. The School has a brilliant vibe and gritty edge that is very special and unique. We found the Glasgow fashion scene very inspiring and found that there was a great enthusiasm for art and design there."

Glaswegians are renowned for being early adopters in fashion and the city's appetite for fashion is driven by a rich artistic culture, with the GSA at its heart, says Jonathan Saunders (Textiles, 2000), Creative Director for Italian fashion house Pollini. "They (Glaswegians) have



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a hunger for new things," said Saunders, "I remember at the GSA, people wouldn't eat to be able to buy Versace jeans." Glasgow's love of wearing forward-looking fashion in the clubs and bars of the city soon began to be translated by GSA graduates onto the catwalks of London and Paris. By the noughties, Glasgow designers like Saunders were finding enormous success at London Fashion Week, internationally known as a seed-bed for emerging fashion talent.

Glasgow's Christopher Kane also credits his look to the more glamorous style of dress adopted by many Glaswegians on a Friday and Saturday night. As inspiration, he famously cited his elder sister (and now business partner) Tammy "wearing Versace at 16 to go out clubbing". And just last year Jamie Bruski Tetsill, Scott Ramsay Kyle, Deryck Walker, Louise Gray, and Sarah Raffel of jewellery label Brazen were all GSA graduates who, along with a host of other Scottish talent led the Scottish charge at London Fashion Week as part of a 'collective' sponsored by the Glasgow: Scotland With Style initiative that underlined the importance of the sense of place that Glasgow lends to the industry.

Jimmy Stephen-Cran, Head of Textiles + Fashion at the GSA agrees. "The vibrancy of the city of Glasgow provides the perfect backdrop to study Fashion in Scotland. The city of Glasgow has its own distinctive Fashion identity – gritty and unapologetic.

"I think there's something about Scottish designers that they understand colours very well, and maybe that has something to do with the brusque surroundings, but I think they've got an innate understanding of it."

The fashion leaders of tomorrow get a chance to shine annually at the GSA's Fashion Shows. Running since the 1940s (the Masters have promenaded their final collections in the Mackintosh Gallery since 2004) and organised entirely by the students, the shows give students a chance to hone their business skills and showcase their creative innovative textiles through different mediums of print, weave, knit, and embroidery. What's unique about the GSA shows is that it is not fashion alone that determines the garment, but the creation of the textiles. It is this approach in textiles that Jamie Bruski Tetsill (Textiles, 2005) believes gave him a head start, "I'm a textiles designer first and foremost and I choose to apply it to fashion." Jamie believes that the training in textiles is something that makes him stand out from the crowd, "I've got a lot of skills that others wouldn't have – I'm famous for a hand-tufting technique for example, that I learned at art school, I take a lot of inspiration from things like carpets in my clothing so it all comes full-circle." Pam Hogg – artist, singer, fashion designer, agrees that it was the knowledge of other subjects, the range of skills learned in an art school education, having studied painting and printmaking and then printed textiles herself, rather than the study of fashion per se, that has given her a creative edge, and given the chance to do it all over again says, "I may have gone into fashion if it had been available but 'art' was what I was good at and (studying) printed textiles was a follow on from that. I'd probably have been more likely to have stayed with my first choice of Fine Art."

The city, the landscape, the School, the students – it seems that it is the successful combination of these elements that keeps the GSA alumni firmly on the catwalks in Paris, London and Milan. With both undergraduate and postgraduate pathways now responding to the enormous demand to embrace even more of a fashion bias, one can only imagine the potential impact of GSA alumni on the catwalks of the future. Stephen-Cran is staggered but not surprised by the impact that GSA graduates have on Fashion landscape. "We are often asked why this is the case and there is no stock answer. It is likely to have something to do with the fact that fashion is now less about the subtleties of silhouette and much more about the immediate impact of colour, pattern and texture. Our graduates do this fearlessly well." **GS&A**



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PAM HOGG: IN SHORT

- Born: Paisley; grew up in Glasgow.
- Education: Studied Fine Art at The Glasgow School of Art; switched to printed textiles course, where she won the Newbury Medal of Distinction, the Frank Warner Memorial Medal, the Leverhulme Scholarship and the Royal Society of Arts Bursary; MA in Textiles at Royal College of Art, London.
- Career: Lectured in Derby, England, and Glasgow while selling paper designs to New York and Paris; first collection Psychedelic Jungle, 1981; singer in rock band, from 1987; current band Doll, from 1993. Launched Hogg-Couture 2008 and displayed at London Fashion Week in 2009 (see front cover image).
- Exhibitions: First ever fashion design exhibition to be held at Kelvingrove Art Galleries, Glasgow, June – August 1990. 2006, the Spanish curator Xavier Arakistain invited Pam to exhibit in the traveling Art exhibition *Switch on the Power* alongside Yoko Ono, Leigh Bowery, Warhol and Kraftwerk.
- Inducted into Scottish Fashion Hall of Fame 2009.

What are your memories of your early Fashion Shows at the GSA?

There was no fashion department when I was there and everyone in the School could enter, it was a great event and not taken too seriously.

Does art school life prepare you adequately for the world of fashion?

I have no idea what the real world of fashion is, I'm quite independent in the way I work. Art school gave me an opportunity to express myself and buzz off the great talent around me. I think that the GSA has a great and well deserved reputation.

Is there room in the UK for more young fashion designer blood?

There's always room for great talent. Everyone should have the chance to realize their potential but not everyone can become a great designer. There are plenty of other important areas within fashion that someone gifted can follow, and be encouraged in if it's apparent they're not equipped for the starring role...

Will we ever see the likes of a cutting edge wave like punk again?

That was a very special time and who knows when the next great period will arrive. I was lucky to be there and caught by the wave but you have to totally believe in what you're doing, there's no room for mediocrity.

Your first London Fashion Week show for 10 years under Hogg-Couture has caused a great stir... music, fashion, crockery! What's next for Pam?

Isn't that enough for now?!

- 1 Degree Show 2009 image.
Image: Fiona Brown-Hovelt
2 Clown 2008, Sharon Thomas.
Oil on panel, 60cm diam.

→ BRIEFING

Acoustically Sound

Arup Acoustics has formed a joint venture with the Digital Design Studio of The Glasgow School of Art to incorporate 3D visuals into sound systems and public address systems.

Arup Acoustics, part of the multinational Arup group of engineers and consultants, is attracting the interest of leading architects, including Sir Norman Foster, and designers involved in developing music centres, railway stations and airports.

Arup has provided the acoustics technology for a number of blue-chip projects, including Florence railway station and Heathrow's Terminal Five.

The Glasgow studio adds to others in New York and London and is run by Seb Jouan, a Frenchman who has settled in Scotland after being involved in the earlier initiatives. The visualisation element is unique to the Glasgow studio.

Portfolio Clinic Success

MacLaurin Portfolio Clinics, a three year project operating in community centres around Glasgow and the West of Scotland, have been nominated for the Arts & Business Scotland New or Returning Sponsor Award 2009. The results will be announced in October 2009 at Edinburgh's Usher Hall.

DDS Takes Flight

The National Museums of Scotland (NMS) has announced that an interactive R34 airship simulator is to be installed at the National Museum of Flight in East Lothian as part of a major £2m investment.

Visitors will be given the chance to experience being aboard the airship on its first return Atlantic flight from East Fortune in 1919 as part of two new permanent exhibitions that have been created following the investment.

The Glasgow School of Art's Digital Design Studio developed the simulator on behalf of the National Museums of Scotland.

GSA NEWS

Guggenheim Honour

Thomas Joshua Cooper, Professor and Senior Researcher in Fine Art, has been awarded an esteemed Guggenheim Fellowship, one of the highest international academic accolades available.

A highly prestigious acknowledgment of exceptional creative ability in the arts, just 220 fellowships are awarded each year across the entire spectrum of academic disciplines by the John Simon Guggenheim Memorial Foundation, based in New York, New York, USA.

Cooper joins a long list of previous fellows including scores of Nobel, Pulitzer and other prize winners such as Edward Weston, Ansel Adams, Walker Evans, Robert Frank, W. H. Auden, Aaron Copland, Martha Graham, Langston Hughes, Henry Kissinger, Vladimir Nabokov, Isamu Noguchi, Linus Pauling, Philip Roth, Paul Samuelson, Wendy Wasserstein, Derek Walcott, James Watson, and Eudora Welty.

Thomas Joshua Cooper's award will help support him in finishing his project of the last 19 years which has involved travelling to, and photographing in detail, all the cardinal and extreme land masses surrounding the entire Atlantic Basin – work which spans five continents. The completed work, to be titled *An Atlas of Emptiness and Extremity*, has so far taken him to the far reaches of the North and South Poles, Atlantic Coastal Europe and Africa, Antarctica, Central America and South America, giving him access to some of the most inhospitable environments on the planet and the chance to discover new sites which have never been recorded before. The final stage of the project, for which Cooper received the Guggenheim Fellowship, will see Cooper circumnavigate The Atlantic Seaboard of North America, from the border with Central and South America to the northernmost tip of Canada.

A Glasgow resident for the past twenty seven years, during which he has founded the first fine art photography course in the UK, Cooper has held over ninety solo exhibitions since 1971 across Europe and America. He has also published ten books, nine of which have been published during his tenure at The Glasgow School of Art.

Thomas Joshua Cooper said, "This award is one of the great privileges of my life. It equals being asked to provide artwork for the Scottish Parliament, being awarded a Creative Scotland Award and exhibiting at and being collected by the Tate Gallery. I feel the Guggenheim Fellowship is a perfect complement to my work as Professor and Senior Researcher in Fine Art at The Glasgow School of Art and makes me realise that I am more productive now than at any other time in my life. I am very very grateful indeed to the Guggenheim Foundation for offering me this wonderful opportunity".



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→ BRIEFING

GSA Shop Scoops National Awards

GSA Enterprises has won two awards at the Association for Cultural Enterprises annual convention – awarded Best New Product/Range 2008 and Best Overall Product 2008 for *The GSA* by *Ella Doran* range of products.

The Association for Cultural Enterprises promotes excellence in cultural trading and commercial best practice in the UK's cultural and heritage sector. The Best New Product/Range award was judged by a panel of industry experts speaking at the conference and the Best Overall Product award was voted by all of the attending conference delegates.

GSA Enterprises General Manager, Cathie Randall, said, "I am especially delighted as we were up against some serious and sizeable national competition including the Tate, the V&A, the British Museum, Manchester Art Gallery and the National Portrait Gallery."

Virtually GSA

The GSA has teamed up with alumni *rm** to create a virtual art exhibition of second year fine art students' work in *Second Life*. Gaylie Runciman of *rm** said, "What we are doing with the *Second Life* is very different from what we do normally, really the *Second Life* project is an art project its conclusion an exhibition." Discover more about the project and get involved at <http://inworld-studio.blogspot.com>.

AEGON Championship Trophy Win

Haruka Usui, a 21-year-old Silversmithing and Jewellery student, won an unique competition to design the runner-up trophy at this year's AEGON Championships at the Queens' Club, London. The silver trophy, the first ever runner-up trophy for the event, was handed to James Blake after his defeat by Andy Murray at the tournament final on June 14.



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Degree Show 2009

The 2009 Degree Show once again attracted approximately 20,000 visitors including international galleries and fine art collectors. One of the collages by the John and Mabel Craig Scholarship holder Fiona Brown-Hovelt (Painting and Printmaking, 2009) was selected as 'the face of' the GSA Degree Show 2009. Her work comprises found, late 19th century Victorian and studio born imagery that, when combined, present unity and contradiction.

Amongst other works, Caroline Skinner built a wooden tower in the centre of the stair well of the Mackintosh Museum, from the basement level up to the first floor and making a comment on the current economic climate, Fine Art Photographer Hannah Lowther sent 200 thank you letters to various companies who made any product she uses or owns from the Glasgow Underground to Ryvita. For the Degree Show, she displayed these letters along with the responses she received, plus other photographic pieces and book works.

In Product Design Engineering, Niall Slater showed the BrailleBand, funded by Shell LiveWIRE's Grand Ideas Scheme. His design will allow visually impaired people to use the internet and type in Braille on a specially made device.

Sharon's Royal Approval

A piece from GSA staff member and practising artist Sharon Thomas's solo exhibition *Apotropaic*, currently on show in Denmark at The Danish Museum for Religios Kunst, has been acquired by the Danish Royal Family for the Danish Royal Collection.

In tandem with the show *Apotropaic* at the Museum. the Queen of Denmark: Queen Margrethe II also has work on show (as she is herself a practising painter) which opened two weeks after Sharon's. This Royal visit provided much attention for the Museum and its programme and simultaneously introduced Queen Margrethe to the work of Sharon in the adjoining section of the Museum.

- 1 *Untitled*, 2009, Lucy Skaer. Installation view, courtesy of the artist and doggerfisher, Edinburgh. Photo: Serge Hasenböhler.
- 2 Manolo Blahnik shop, Dubai, by Data Nature Associates (Nick Leith-Smith, Architecture, 1996)
- 3 Berlin Wall painting, Margaret Hunter

ALUMNI NEWS

→ BRIEFING

Jerwood Prize

Winners Announced

The 2009 Jerwood Sculpture Prize has been awarded to Scottish artist Michael Visocchi (Sculpture, 2001) and his sculpture of electricity pylons. His proposal for *Yield* has been awarded the Sculpture Prize's winning commission of £25,000.

Yield will be produced as a large-scale, permanent sculpture to be unveiled at the Jerwood Sculpture Park, in the grounds of Ragley Hall, Warwickshire in spring 2010.

The shortlist also included Alex Frost (MFA, 1998).

Houston Calling:

James wins BAFTA

Visual Communication graduate (2008) James Houston has been awarded Best Music Video for his Degree Show submission and take on Radiohead's *Nude Big Ideas (Don't Get Any)* at the BAFTA Scotland New Talent Awards. Houston created an innovative remix of the Radiohead track using an old scanner, a dot matrix printer and other assorted vintage computer equipment.

The video, posted on YouTube has received 500,000 hits and was hailed as 'brilliant' by Radiohead's Chris Greenwood. The clip was subsequently posted on the band's official website and gained international attention. www.1030.co.uk

Oscar Ekdahl

Memorial Lecture

Alan Dunlop this year became the first British architect, the first Glaswegian and the first Mac graduate to be invited hold the Victor L. Regnier Visiting Chair for the 2009/10 academic year at Kansas State University. Established in 2002, this position has been held by the following distinguished architects: Hiroshi Hara of Japan, Alberto Campo Baeza of Spain, Mikko Heikkinen of Finland, Miguel Angel Roca of Argentina and Alfred Jacoby of Germany.



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Turner Prize 2009

Two GSA graduates, one known for her intricate drawings, the other for his "thinking man's graffiti", have been shortlisted for the most prestigious, and controversial, award in contemporary art, the Turner Prize. Graduate successes Lucy Skaer (Environmental Art, 1997) and Richard Wright (MFA, 1995) join the long list of GSA graduate success in the Prize shortlist – since 2005, 30% of Turner Prize nominees (and one winner, Simon Starling) have been graduates of the GSA.

The four artists who have been shortlisted for the Turner Prize 2009 are Enrico David, Roger Hiorns, Lucy Skaer and Richard Wright.

Lucy Skaer: Ms Skaer, 34, the only female contender on the shortlist, has been nominated for the award for her solo exhibition at the Fruitmarket Gallery in Edinburgh and a show in Basel, Switzerland.

Skaer makes drawings and sculptures which often take photographic sources as a starting point. Skaer is represented by the doggerfisher gallery of Edinburgh, and has represented Scotland at the Venice Biennale. Skaer studied at the GSA and works in Glasgow.

Richard Wright: At the age of 49, Wright only just qualifies for the Turner Prize, which rewards artists active in Britain and under the age of 50. Wright creates wall paintings that respond to the architecture in which they are created. They are inspired by sources as varied as medieval painting, graphics, and typography. He studied for his MFA at the GSA and was nominated for his exhibits in the 55th Carnegie International, Pittsburgh, and his recent exhibition at the Ingleby Gallery in Edinburgh.

The Turner Prize award is £40,000 with £25,000 going to the winner and £5,000 each for the other shortlisted artists. The Prize, established in 1984, is awarded to a British artist under fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding 21 April 2009.

The members of the Turner Prize 2009 jury are: Charles Esche, Director Van Abbemuseum, Eindhoven, Mariella Frostrup, writer and broadcaster, Jonathan Jones, art critic, The Guardian, Dr Andrea Schlieker, Director Folkestone Triennial, and curator, Stephen Deuchar, Director, Tate Britain and Chair of the Jury.

Work by the shortlisted artists will be shown in an exhibition at Tate Britain opening on 7 October 2009. The winner will be announced at Tate Britain on 7 December 2009 during a live broadcast by Channel 4.



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→ BRIEFING

Aspects of Scotland

Alistair Pender, GSA Alumnus, was declared the winner of the 2008/09 Aspect Prize at the London exhibition in March. He received his cheque for £10,000 to be added to the short list prize awarded in Paisley in 2008.

The Aspect Prize, supported by Aspect Capital, is one of the largest prizes for painting in the UK with a total prize fund of £30,000. It is awarded each year to four painters, Scottish or living in Scotland, who have not had a commercial solo exhibition in London during the past 6 years. The Aspect Prize is open to all ages of artists.

RIBA awards teaching work of Andy and Isi

Professors Andrew MacMillan and Isi Metzstein, two halves of one of the most famous double acts in modern architecture, have been awarded the prestigious Annie Spink Award in recognition of their services to teaching.

Known throughout the architecture world as Andy and Isi they started their illustrious partnership at The Glasgow School of Art, where they met when they enrolled in 1945.

Berlin Wall: East Side Gallery Reawakened

In the summer of 1990, in the wake of the fall of the Berlin Wall, Margaret Hunter (Painting and Printmaking, 1984) was amongst a hundred artists from all parts of the world, organised to paint a 1.3km section still left standing – part of the previously untouchable border section in East Berlin.

Many of the paintings have been damaged over the years by erosion, graffiti, and 'wallpeckers'. In commemoration of the 20th anniversary of the fall of The Wall, the East Side Gallery is now being restored, at a cost of 2.2 million Euros, for the November celebrations.

- 1 Circus, Soo Jung Choi
- 2 Lucy Fergus' (Textiles, 2005).
Re-silicone installation at Covent Garden. Lucy designs interior products and accessories from industrial rubber silicone off-cuts, and recently featured in a BBC2 documentary on entrepreneurship.

ALUMNI NEWS

→ BRIEFING

RIAS Best Building

Elder and Cannon Architects have been awarded joint winning status for the 2008 RIAS Andrew Doolan Best Building in Scotland Award for the adaptive restoration of the historic Castlemilk Stables Block.

The Stables was sensitively reworked and enhanced by Mackintosh School of Architecture graduate Tom Connolly, and is the latest of Castlemilk's regeneration projects and brings to realisation the sustainable reuse of the historic building.



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MFA Now Success

Soo Jung Choi has been selected as one of the 20 awardees for the MFA Now International Painting Competition. Submissions were received from 145 graduate degree programmes from 16 different countries.

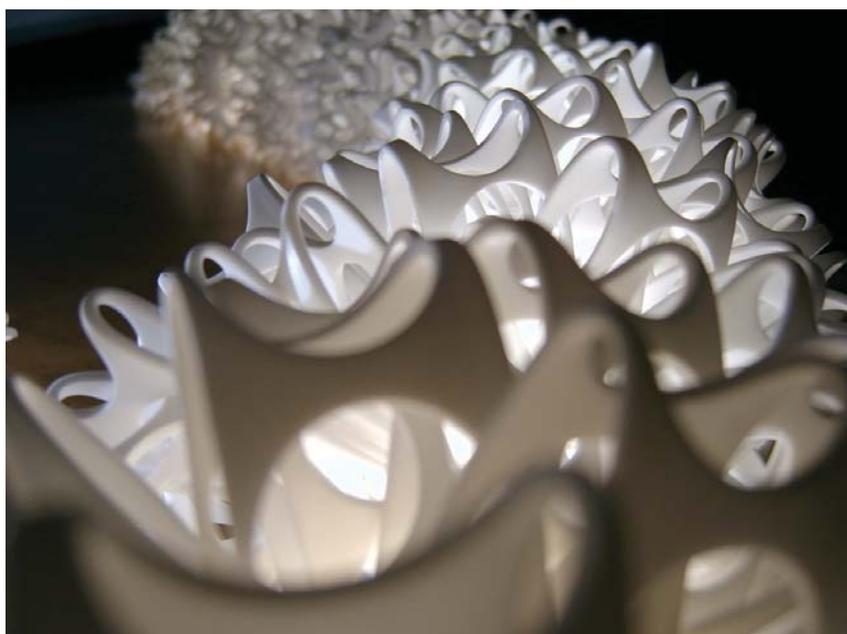
"It is enlightening to discover how many young artists are pushing the boundaries of painting into digital forms, sculpture and the sheer physicality of painting materials. If these shows demonstrate anything, it is that painting is a long way from being dead..." remarked judge, Judy Chicago at the end of the award process.

Cinema of Dreams

Richard Kinsella (Visual Communication, 2009) made a mark at the *Scottish Cinema of Dreams Festival* in Beijing China this year by designing a logo that has been used on t-shirts worn by staff at the Festival. Tilda Swinton wore a t-shirt with Richard's design at the opening ceremony.

Gareth Hoskins Power 100

Gareth Hoskins has been named in the number 1 slot in Architecture Scotland's 'Power 100' list. The review highlights the top 100 people influencing the architecture and construction scene in Scotland and it is drawn from an open poll and opinion garnered across the country. Gareth's contribution to the wider architectural debate through his involvement in a wide range of initiatives, such as his role as Scottish Healthcare Design Champion for the Scottish Government's architecture watchdog, Architecture and Design Scotland, was also instrumental in him reaching the number 1 position in the Power 100.



2

Victoria Line, Glasgow

A new exhibition by Victoria Baker (Painting and Printmaking, 2006) consisting of 44 framed photographs was launched in the Link Corridor at The Glasgow Royal Infirmary (GRI) in June.

This commission was funded by the GRI Appeals Trust and Endowments Fund.

It was initially conceived to improve and transform the aesthetics within the Link Corridor space which is used frequently as a transport route through the hospital by staff and patients.

Victoria, a photographic artist who studied at the GSA, said, "My main objective from the start was to lift and brighten the corridor and create a more interesting and inspiring transition through the space as it used frequently by many people. I also wanted the work to alter the way the hospital is perceived by the staff and the patients. It is a tremendous hospital with a great history, fantastic architecture and most importantly, amazingly dedicated staff. I wanted to experience this working environment and re-present it."

Commonwealth Games: Glasgow 2014

Glasgow 2014 Commonwealth Games and The Glasgow School of Art have joined forces along with *The Drum* and the Marketing Industry Network to officially launch the search for the creative consultancy which will be tasked with creating an iconic Games identity to promote the 2014 Games to audiences around the world. The selection panel includes Paul Stickley, Head of the School of Design's Visual Communication department.

→ BRIEFING

Boyce's Biennale

Martin Boyce (MFA, 1997) was selected to represent Scotland at the 2009 Venice Biennale, the world's largest and most prestigious international showcase for contemporary visual arts. This will be the first solo show to be presented by Scotland at the Festival.

Dunlop Inspiring Design

Murray Dunlop's multiple award-winning design for Hazelwood School has won one of the top awards for Inspiring Design at The British Council for School Environments Industry Awards. The practice were also Highly Commended as Best School Architects for the School, specially designed for the school for the sensory and dual-sensory deprived's unique needs.

Saville Makes Music

Jenny Saville's (Painting and Printmaking, 1992) portrait work graces the cover for The Manic Street Preacher's latest album *Journal For Plague Lovers*. Major supermarket chains removed the cover from their shelves in May after it was deemed "offensive". Singer James Dean Bradfield called the situation "utterly bizarre". "We just thought it was a beautiful painting. We were all in total agreement," he told BBC 6 Music.

Amazon Library Fund Boost

A big thank you to everyone who made purchases from the Amazon website between November and April. We received a total of £667 in sales commission over those six months and the income has gone to the GSA Library to benefit students and staff directly.

Amazon.co.uk will donate 5% of the value of your ANY purchases to the GSA if you go to their website via the GSA's. All you need to do is visit www.gsa.ac.uk/amazon and click on the Amazon logo. This will take you to the Amazon website where you simply shop as normal. Thank you for your support.

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1 Female painters, Mackintosh Building c.1909
 2 GSA Island and gallery on Second Life by rm*

EVENTS

HIGHLIGHTS

21 Aug – 19 Sep 2009
Emergent artists
 Yvonne Mulloch,
 Michael Hill Johnson &
 Karen Cunningham
 Preview: Thursday 20 Aug
 Studio 40,
 Mackintosh Building
 The fourth year of new work produced for the Emergent Artists programme by graduates of The Glasgow School of Art.

21 Aug – 10 Oct 2009
Dai Nippon
 Preview: Friday 21 Aug,
 6 – 8pm
 Mackintosh Gallery
 An exhibition of 19th Century Japanese woodblock prints from the Henry Dyer collection. The exhibition is to be curated by Vanessa Tohill and she will be selecting prints from the collection that depict scenes from Kabuki theatre.
 There will be free public performances of Japanese theatre music by The Floating World Sankyoku Ensemble as part of the exhibition programme.

16 Oct – 6 Nov 2009
Staff Show
 Mackintosh Gallery
 The annual exhibition of work by The Glasgow School of Art staff which sets out to celebrate the artistic richness of disciplines by presenting a cross-section of the work produced by staff from the three schools of Architecture, Design and Fine Art.

Ongoing 2009+
Second Life
 Exhibition now featuring second year Fine Art students. Log on or for more information visit the blog at <http://inworld-studio.blogspot.com>

27 Nov 2009 – 23 Jan 2010
The Great Palace of the Arts
 Mackintosh Gallery
 This exhibition kicks off the year-long festivities to celebrate the 100 year anniversary of the opening of the landmark Charles Rennie Mackintosh designed Mackintosh Building. This exhibition comprises work by staff and students teaching and attending The School at the time the Mackintosh Building opened in December 1909. Looking at all of the disciplines taught in 1909, the exhibition includes rarely seen paintings, drawings and textiles from the School's own Archive and Collections Centre, as well as pieces from Glasgow Museums, Hunterian and Aberdeen Art Galleries collections.

GSA Events

Thursday 3 September 2009
MDes Fashion Show
 Mackintosh Gallery
 The annual fashion promenade of final collections. Tickets in high demand, to purchase tickets please contact the GSA Shop.

Thursday 29 October 2009
10am – 4pm
Undergraduate Open Day
 GSA campus
 An opportunity for all potential undergraduate applicants to explore the School and the programmes on offer.

Friday 13 November 2009
10am – 4pm
Applicant Advisory Day
 School of Design
 This event is open to all students considering an application to all undergraduate Design Programmes (except Product Design Engineering).



Saturday 14 November & Saturday 28 November 2009, 12 – 4.30pm
Portfolio Drop-in Session
 GSA Campus
 Applicants are invited to come and view a selection of portfolios from past successful candidates and meet with Admissions staff from the Schools of Design and Fine Art.

Friday 27 November 2009
11am – 4pm
Applicant Advisory Day
 GSA Campus
 For all students considering an application to the Mackintosh School of Architecture or the School of Fine Art.

Saturday 5th December 2009
11am – 4pm
Postgraduate Open Day
 GSA Campus
 For all those wishing to find out more about the range of taught postgraduate and research programmes on offer at the GSA.

Tuesday 15th December 2009
Mackintosh Building Centenary Day at GSA
 Check www.gsa.ac.uk from October for more details of this event.

January – June 2010
Mackintosh Building Centenary Programme
 Website will be kept updated with programme details.

THE FRIDAY EVENT
 Commences 25 September 2009 with events throughout October/ November, please check www.gsa.ac.uk/events for more details. Current confirmed speakers:
9 October 2009
Dr. Thomas Röske
 Director of the Prinzhorn Collection, Heidelberg
27 November 2009
Mariele Neudecker
 Artist

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