The Master of Research in Creative Practices
Glasgow School of Art
2012–2013

ANDY WELSBY
SHWETA MISTRY
MAGGIE LAIDLAW
TRENT KIM
PETER DREW
SINEAD DUNN
CAETANO CHIANESE
MELISSA CANBAZ

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The Master of Research in Creative Practices at Glasgow School of Art aspires to produce highly individual researchers by providing a multi disciplinary and culturally conscious environment; students are encouraged to examine the place of academic enquiry and the many forms of creative expression in the wider context of social, historical and theoretical discourse.

The M.Res in Creative Practices is a taught postgraduate degree. It serves as a stand-alone masters qualification or as preparation for doctorate studies. Many of our graduates have gone on to PhD studies or taken up professional research projects. Other alumni have found the M.Res to be an excellent route to enhancing understanding and performance within their chosen practices in the arts, arts and culture dissemination, theatre, historical and critical studies, education, and many other fields. While sited at an art school and therefore open to graduates of art, design, and architecture, the M.Res programme is adaptable in nature, so also able to welcome applicants from other academic disciplines. Indeed the multi disciplinary nature of the average cohort is a key factor in its unique qualities.

Our pool of teaching and supervisory staff are experts in their fields and offer a rich diversity of intellectually stimulating material. We enjoy links with the Archives and Collections Centre sited within the main Macintosh Art School building, hold sessions in Glasgow Museums such as the Burrell Collection, and are developing links with other centers of professional research and cultural practice. We welcome students who seek to examine their practice anew in an intellectually open environment that encourages flexible, critical and creative thinking.

Programme Calendar and How to Apply
The programme runs from September to September in a 12-month completion cycle. The first two stages are comprised of lectures, seminars and workshops, while the third stage is given over to a personal research project overseen by an individual supervisor. Part time places are also available. Application is by GSA application form + portfolio as appropriate to discipline + 500 word research proposal for a potential Stage 3 project. (As the M.Res is a multidisciplinary programme, the term portfolio applies to works of visual art, design, architecture, theatre, as well as samples of academic papers, creative writing, presentations on education and community projects, etc.) Interviews take place at intervals throughout the year.

Complete applications to:
Admissions, The Glasgow School of Art,
167 Renfrew Street, Glasgow, G3 6RQ.
Alternatively please e-mail all required documents to admissions@gsa.ac.uk

Dr. Ken Neil, Head of Research
Dr. Maddy Sclater, Head of Graduate School
Ms. Ranjana Thapalyal Programme Leader, M.Res in Creative Practices

M.Res in Creative Practices 2012-13 Staff and Supervisors

With special thanks to our admin team Phyllis Mullan and Frances Kennedy

www.gsa.ac.uk/creativeprac
MELISSA CANBAZ
Making Process Visible —
The Curatorial as Collaboration
This research project looks at recent contemporary curatorial practices. The three-part project takes the form of a dissertation, which provides a dissection of the ‘new curatorial’, a setting — Slide to Unlock (stretch back), which is a collaboration with the artist Hella Gerlach, that was installed at the Goethe-Institut, and a publication (TXT) which is a collection of visual and text-based essays that comment on the process of the project. Together the three-part project investigates the research question: How does the curatorial appear within the setting of the curatorial and in what way does it help approaching criticism and overcoming traditional roles, as well as traditional notions of art production?

PETER DREW
Is street art its own artworld, caught between the gallery and vandalism? The aim of this dissertation is to examine street art’s eligibility as an artworld by assessing its historical, institutional and theoretical distinctions, measured against the plurality of those same elements by their connections to centralised institutions and the art market. The purpose of establishing street art’s status as an artworld is to expose its core value in the tension between the notion of private property and the freedom of expression in public space. Ultimately, this tension is born out of street art’s grounding in the notion of vandalism and the incomparability between vandalism and centralised institutions.

GAETANO CHIANESE
Writing the Scene — Reading of life
The project aims to develop a research which addresses writing and reading the scene, as multimedia language experience; acts as a means of reading/differentiating the infinity of the real. The work of art is analysed as the regulation and organisation of its materials and languages: words, sounds, movements, images, objects, which implies the creation of forms through which these materials and languages come to generate and intensify sensation/s and thus directly impact upon living bodies, organs, and nervous systems.

SINEAD DUNN
The Practice of Palestinian folk arts in the Occupied West Bank.
The perception of Palestinian resistance in the West, framed from an orientalist standpoint, continues to depict the Palestinian resistance to the Israeli Occupation as violent and hostile. By researching Palestinian communities practicing embroidery and Dabke dance, this research seeks to provide an alternative portrayal of Palestinian resistance by documenting how the learning, practice and sharing of these cultural activities contribute to building a coherent national identity and economic independence. This research takes the form of a written dissertation.

TRENT KIM
Re-describing a Defiance within the Endangered
This paper discusses the notion of ‘re-appropriation’ in historicity on the Korean native religion: Mun, and its endangered religious ceremony: Jindo Ssitgimkut. Three approaches, ‘re-secularizing’, ‘Unseeing’ and ‘Un-documenting’ aim to demonstrate ‘Polyphony’ (multi-voices) within text (literatures on Munism and Ssitgimkut) and re-view the ceremony from a perspective of ‘Dialogism’. ‘Dialogism’ and intertextuality in the research has been experimentally applied through participatory art project ‘Compassional’ in which viewers have responded to other people’s recorded memories of a site in Gangneung.

SHWETA MISTRY
My research examines the premeditated practice of traditional Pichwai (backdrop) paintings of 18th century India and how it impinges on my contemporary art practice. These traditional paintings are used as a backdrop of the deity Shrinathji (a form of Krishna). These clusters of drawings are informed by this traditional art practice and are an outcome of the project created by these two deviating art practices. Each cluster consists of eight tracing paper drawings which signify the eight daily glimpses of the deity given to devotees.

ANDY WELSBY
Beyond the Binary: Postcolonial Cybernetics and Scottish Identity 1707 – 1820
My research examines the issue of Scottish national identity using a theoretical framework drawn from Cybernetics and Postcolonial theories. Specifically it focuses on the construction of the historical relationship between Scotland and England through the process of manufacturing myth. It will show that the relationship with England has played a role in authoring past models of Scottish identity, which can be examined using Cybernetics as a methodology. The research is informed by both an academic and practice-based approach. My studio practice creates autonomous drawing machines which either help visualise some of the Cybernetics theories used in the research, or suggest parallel courses of investigation.

MAGGIE LAIDLAW
Street Harassment & Online Storytelling: An Interruption of Silence
My research sits within the context of gender hierarchies and public space. It specifically focuses on the issue of ‘street harassment’ of women and online storytelling as a form of social movement. The aim is to identify ways in which online storytelling extends the framing of street harassment and alters the paradigm of people’s thinking with regard to public harassment of women. It is important to note the use of the vernacular and the spoken word in this study and its significance to feminist accessibility across all social classes. It is the ‘true word’ testimonies of the participants, spoken in the vernacular that will take the form of the ‘narrative poetry within the practical element of this research.'