

SCHOOL OF
FINE ART



Detail: Painting student in studio during Degree Show, 2009.



Detail, Valdemar Jensen, Fine Art Photography, 2009.



Detail, Anja Pover, Fine Art Photography, 2009.

Head of School:
Professor Roger Wilson
Dip.A.D., MA, PhD, D.Litt,
Hon.D.Art.

**Undergraduate
Programme Leader:**
Ken Mitchell

Senior Research Fellow:
Professor Thomas Joshua
Cooper Awarded Guggenheim
Fellowship 2009

The study and making of art is a demanding activity requiring a special environment that is open and tolerant. In this setting the staff, comprising a wide range of artists, scholars and specialists, provide the support, instruction and critical challenge essential to individual growth. Learning through making in the studio and workshop and the development of critical reflection is at the centre of our approach. Facilities and expertise are available to support both the latest and the traditional technologies and processes. Within the GSA an even wider range of facilities for creative production are available along with excellent learning resources and specialist library.

The School of Fine Art maintains its place in and its awareness of contemporary art through the flow of current practitioners on the staff, national and international visitors, the programme of visits and exchanges and its participation in the rich cultural life of Glasgow.

The ethos of Fine Art is maintained by a certain restlessness that challenges assumptions and tests boundaries. Students and staff are united by this spirit of creative enquiry and it is our aim to support our students to gain the independence to formulate their

own methodologies, spaces and languages to play an effective role in the world as art professionals.

About the School of Fine Art

The School of Fine Art comprises four subject areas in three specialised departments: Painting/Printmaking, Sculpture, Environmental Art and Fine Art Photography. Within the departments you will find an international community of emergent artists, working with and supported by staff and tutors who are artists as well as academics.

- The School of Fine Art attracts emergent artists from across the globe. Many students choose to stay in Glasgow after graduation making the City one of the largest and most cosmopolitan creative communities in the UK.
- The Friday Event – a series of public lectures, performance and film screenings by internationally recognised speakers and artists, is an integral part of the School of Fine Art, open to the public, bringing the School and the wider community together.
- Graduates of the School of Fine Art include Turner Prize winners Simon Starling and Douglas Gordon, Turner Prize nominees, Cathy Wilkes, Nathan Coley, Jim Lambie and Christine Borland and Jerwood Prize nominees Carol Rhodes and Alison Watt.
- The Beck's Futures Prize for UK contemporary artists, which ran from 2000 to 2006, was won three times by GSA graduates: Roddy Buchanan in the launch year, Toby Paterson in 2002 and Rosalind Nashashibi in 2003. GSA graduates were shortlisted every year but one, for the prize's duration.
- The school's staff exhibit work in major public and private collections across the world including the Tate Modern.
- Martin Boyce (Master of Fine Art, 1997) was selected to represent Scotland at the 2009 Venice Biennale, the world's largest and most prestigious international showcase for contemporary visual arts. Five of the six artists chosen to represent Scotland at the Venice Biennale 2007 were GSA graduates. In the Venice Biennale 2005 all were graduates from the GSA School of Fine Art.
- The Here + Now exhibition at Dundee Contemporary Art, a survey of contemporary artists Scotland from 1990 – 2000 featured work from 53 artists. 47 of these were graduates of the GSA School of Fine Art.
- The research programme brings together researchers, artists and curators with our PhD students to generate a lively forum for debate on current issues and projects.
- Graduates successfully practice as artists, teach, produce films, write, run businesses and companies and work in many different ways within the creative and cultural industries.

Learning, Teaching & Assessment

The School of Fine Art believes the studio to be central to the learning and teaching of our practice-based subject. It functions as both a space for making and displaying artwork and as a contemplative and critical space where decisions are made and ideas tested and discussed.

Technical and artistic learning takes place in the studios and technical workshops of SoFA, which include wood, casting, photography and electronic media, based in the Rootstein Hopkins Electronic Media Suite with computers, digital sound, video and editing facilities. The technical workshops are staffed by expert technical staff who can provide students with a range of high-quality support and assistance.

As well as supporting students to develop an independent studio practice, and the critical capacity to contextualise their own work, we also place emphasis on exhibition practice, helping students to develop the skills needed to find success as an artist in the public realm. Students learn the conventions of display, publication and exhibition. Students and staff work together to provide critical feedback on both the art and its context.

During the first two years of study in the Studio component of the BA (Hons) Fine Art programme, all four subject areas are supported by projects and/or set activities that develop core skills and approaches to both specific and core subject areas. In the third and fourth years, students undertake a self-directed programme of study leading to the creation of a self-initiated body of work for assessment and exhibition.

The Historical and Critical Studies component of the BA (Hons) Fine Art programme is central to developing a student's ability to contextualise their studio practice within a wider critical and cultural context.

The GSA's School of Fine Art offers one of the few practice-based educations with dedicated individual studio spaces located in a growing and creatively dynamic city, and is staffed by some of the UK's best artists and teachers. The BA (Hons) Fine Art programme opens doors to a wide range of vocations and opportunities that call for creative, skilled and independent thinkers and doers.

To view year 1-4 syllabuses in more detail visit:

» gsa.ac.uk/fineart

ALISDAIR GRAY LIZ
 LOCHHEAD KIRSTY
 ANDERSON RICHARD
 WRIGHT ROBBIE
 COLTRANE PETER
 HOWSON DOUGLAS
 GORDON SORCHA
 DALIAS DAVID
 SHRIGLEY ALISON
 WATT JOAN EARDLEY

The ambition of many art graduates is to enjoy a long and fulfilling career as a practising artist. A remarkable number of them achieve just that. However, many others go into equally rewarding careers in associated creative and cultural disciplines and in the wider business and social spheres, adding creativity to the commercial sector and to society.

The School's graduates include:

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| Peter Howson
Artist (Drawing and Painting 1981) | Toby Paterson
Winner Becks Futures (Drawing and Painting 1995) |
| Robbie Coltrane
Actor (Drawing and Painting 1972) | Douglas Gordon
Artist, Turner Prize Winner (Environmental Art 1988) |
| Fran Healy
Musician (Drawing and Painting) | Sorcha Dallas
Curator (Drawing and Painting 1998) |
| David Shrigley
Artist (Environmental Art 1991) | Joan Eardley
Artist (Drawing and Painting 1943) |
| Bob Hardy
Musician (Drawing and Painting 2003) | Matt Locke
Director, Creative R&D, BBC New Media (Fine Art Photography, 1994) |
| Liz Lochhead
Poet and Playwright (Drawing and Painting 1970) | Cathy Wilkes
Turner Prize shortlisted artist (Sculpture + Environmental Art, 1988) |
| Simon Starling
Artist, Turner Prize Winner (MFA 1992) | Richard Wright
Artist, Turner Prize Winner, 2009 (MFA) |
| Kirsty Anderson
Photographer (Fine Art Photography 1999) | Louise Lockwood
BBC Director, BAFTA-Winner, Scotland. |
| Alisdair Gray
Novelist, Artist (Mural Design 1957) | |
| Alison Watt
Artist (Drawing and Painting 1998) | |

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: W640

Head of Department (interim):
Professor Thomas Joshua Cooper

Award:
BA (Hons) Fine Art

Assessment:
Ongoing evaluation through both peer and staff participation in group critique, tutorials and group discussions/presentations. Staff-led assessments are undertaken at key points throughout the programme culminating in a degree show exhibition at the end of year 4.

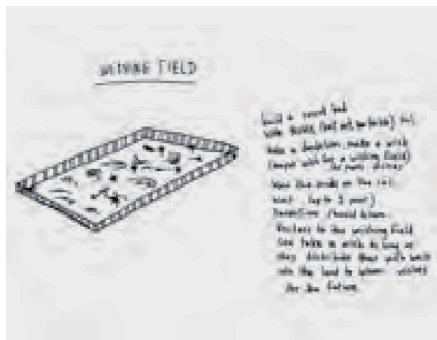
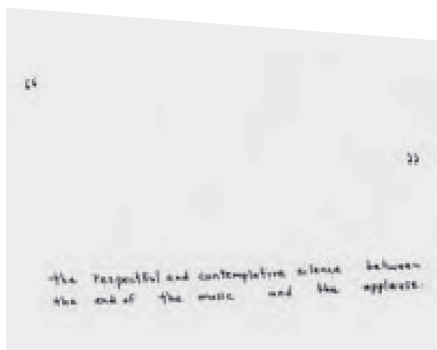
Syllabus Detail & Queries:
» gsa.ac.uk/fineartphotography

Additional Information:
Three full-time technicians support students' programme of study. Excellent facilities include two multi-unit colour darkrooms, B/W darkrooms, photographic studios and large-scale colour printing facilities, both analogue and digital.

» gsa-fap.ning.com

Materials Costs (approx):
Year 1: £200 (+£115 lab fee)
Year 2: £350 (+£180 lab-fee)
Year 3: £350 (+£180 lab-fee)
Year 4: £450 (+£180 lab-fee)

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Images taken from Emilia Muller-Ginorio's 2010 exhibition.

In Profile

Emilia Muller-Ginorio

Progress: Year 4 (Final Year)
Project: On her 2010 exhibition

The Project

An element of play is the main process behind my work - what's interesting for me about photographic practice is that whether or not you are working with lens-based media, process has an important role - mine is rooted in play and imagination.

A lot of my work deals with the space between visual language and image, I make a lot of text-based work but I see the text as images.

One of my projects was based on the Oxford English Dictionary - its full volumes contain the entire English language but 15% of it are words that are obsolete, whether they've changed meaning or are not spoken or written anymore. So I calculated the equivalent weight of the obsolete words and made an empty dictionary of that weight, a physical book which represents literally the space between language and experience itself.

Photographic elements are used in my work although the outcome is not necessarily a photograph. My text and sculptural pieces should function just as a

“Small class sizes, one on one tutorials and a large artistic community in a small setting allow you to have a very personal relationship with tutor, peers and class.”

photograph does - representing or evocative of sensation, emotion, or memory. This is a process that I've always been fascinated by but that has evolved conceptually throughout my time at GSA.

My GSA

Being a student from the U.S. the HE system there is totally different - it's much more confined in terms of developing your own practice and research. In the States you are 'taught' - here you are given the tools and support to grow as an artist and explore your own ideas. That to me was key in my choice of school. Small class sizes and one on one tutorials and a large artistic community in a small setting allow you to have a very personal relationship with tutor, peers and class.

The GSA is a microcosm of the greater Glasgow community. I can't imagine leaving this - I've got to know people, small galleries, the creative community, and this means after graduating you can start practising right away. The city is small but has a large community of non-mainstream culture. Obscure bands want to play here, film screenings and experimental exhibitions are widely attended but geared to people who are looking for something 'off the grid'. It's unique.

» gsa.ac.uk/emiliamullerginorio

Overview

“At first the visible obscures. Go where light is.”
Theodore Roethke

Today a 'work of art' is not defined by how it is made, but by what it says. From the 1960s onwards, the image world of the 'media' has become increasingly influential. As art retreated from Modernist preoccupations with form and medium, it re-engaged with social and political landscapes. Civil rights, feminism, global economies, consumerism and global ecology became the subject concerns of art.

At the same time photography's position shifted in to the art gallery, with the medium offering a new form of expression joining 'established' art forms such as painting and sculpture. Pop artists such as Andy Warhol, Roy Lichtenstein, David Hockney and Richard Hamilton began to use photography to reference and comment on consumer driven lifestyles. Conceptual artists followed this motivation to use photographs, and together they helped propel photography firmly into the art world. Today, photo-mechanical, digital, stills, video (time-based media), text and image and text are now all taken for granted as media of artistic expression.

The works of GSA students are inherently different from others practising photography elsewhere. They are often unsettling and invariably they comment on the state of our present existence, with real authority and articulation.

Since 1985, students from the Department of Fine Art Photography have had considerable impact in the world of fine art and in related fields of media practice and education. They have gone on to establish themselves within many areas of creative practice, ranging from international artists to leading lights within the commercial world of photography. Graduates from this course have taken up activities in all fields of media practice including television, film, sound engineering, curatorial and critical practice.

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: W120

Head of Department (Acting):
Jim Birrell DA (Edin)

Award:
BA (Hons) Fine Art

Assessment:
The programme is supported by tutorials, group critiques, visiting artists and lecturers, seminars and exhibition work. Staff-led assessments are undertaken at key points throughout the programme and a degree show exhibition at the end of year 4.

Syllabus Detail & Queries:
» gsa.ac.uk/paintingandprintmaking

Additional Information:
In year 3 students can elect to undertake a single-term international exchange option and/or mount a student group exhibition in the School's Newbery Gallery.

Estimated materials costs
years 1-4:
Year 1: £200
Year 2: £300
Year 3: £300
Year 4: £500

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Images from Abigale Neate-Wilson's field study for Moment and Motion.

In Profile

Abigale Neate-Wilson

Progress: Year 1

Project: Moment and Motion. Finished pieces of the work are shown in the profile shot of Abigale in her GSA studio photographed on page 64

The Project

This was the first project when I started at the School. A lot of it was a way to introduce us to the method of working in the School, which is entirely different to the ways I'd been 'taught' art before. As with all projects it started off with a brief for the project – moment and motion. The brief was to explore movement, be it mechanical, film, photographic or performance.

Within the first week we were encouraged to go outside and look at the world around us. Looking and seeing is primary research and inspiration for all the work we do – and this was teaching us to look at capturing movement in a still image. I came across a small stream in a tiny park behind the School, and it drew me to look at the movement of nature, fluidity, and particularly that of water. I went down to the Clyde (river) and took photographs and sketches, trying to capture the moment of motion. I was drawing from the Clyde, but wanted to find a way to incorporate the water itself literally in the finished work. The Clyde is central to Glasgow and as a newcomer to the city I wanted to make a piece that was personal, that represented Glasgow to me. The final piece was created by taking cotton sheets down to the river and tie-dyeing them using the water and mud from the river to capture

a snapshot of the effect of the movement of the water on the material. It was down to chance whether the images created by the mud worked. I combined the natural elements (mud, water) of which I had no control and my controlled painting method using water-based paint and a palette of colours based on the photographs I'd taken from the river. My brush strokes responded to the marks made naturally by the water. It's been a collaborative, organic process.

The Assessment

At the end of term we arranged our work into an exhibition and had a 'group crit' where students and a tutor gather and you present your work and they comment. I'd never done anything like that before, present my work so formally, but I found it a very positive experience – we all encourage each other here and it helps you to learn and explore. And you learn that it's not the finished piece as such, but the documenting of the whole process that makes it significant.

My GSA

It's fantastic. Glasgow has all the energy of somewhere like London but it's much more accessible. The GSA is at the centre of the artistic community here – we are a strong part of the community – you mix with working artists who came from the School originally and so it makes us feel that we too can have an impact. When I first arrived, I was taken aback – where are the 'teachers'? When do they tell us what to do? But now I understand. It's so much better than that, the tutors are there to help you explore and learn but you must find your own way. There's an immense freedom. We've all found our own way of working that we wouldn't have been able to do if we were dictated to about how we should work.

» gsa.ac.uk/abigaleneatewilson

“There's an immense freedom. We've all found our own way of working that we wouldn't have been able to do if we were dictated to about how we should work.”

Overview

Painting and Printmaking together form a specialist programme of study that equips students with the skills and expertise, through a wide range of media and processes, to help them realise their full creative potential and pursue a career in the visual arts or other related professions. The programme is studio-based and offers an inspiring environment where students learn the language of Painting and Printmaking in the context of both contemporary and historical Fine Art practice.

Painting is a time-honoured form of art practice, valued as a means of representation that continues to both engage with and enrich contemporary experience. An awareness of the history and conventions of Painting is fundamental to our programme, as is a sound understanding of Printmaking, which is based on a broad exploration of visual representation allied to the materials, processes and formats of established and developing reproductive technologies. The wider exploration of image making and pictorial space also gives students the opportunity to explore other media such as photography, video and installation.

Painting and Printmaking at the GSA has a long history of success. The recent Associate Artist at the National Gallery in London, Allison Watt, is a graduate of the department. Other alumni include Toby Paterson a winner of the Beck's Futures Prize, and Carol Rhodes, whose major exhibition of paintings was shown at the Scottish National Gallery of Modern Art in Edinburgh.

Essentials

Sculpture and Environmental Art

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: W130

Head of Department:
Paul Cosgrove BA PGdip

Award:
BA (Hons) Fine Art

Assessment:
The courses are supported by critical feedback sessions, visiting artists and lecturers, professional practice seminars and cross-school projects. Specific teaching focus is given to developing a career as a professional artist on graduation.

Syllabus Detail & Queries:
» gsa.ac.uk/sculptureandenvironmentalart

Additional Information:
Sculpture and Environmental Art Blog:

» sea-studio-blog.blogspot.com

Money, fees and funding: p129

How to apply: p130

General entry requirements: p132



Detail: 87 Birds by Clare McAllister, 2010.

In Profile

Clare McAllister

Progress: Year 2

Project: Installation - '87 Birds...'

The Project

The brief was to make a work and install it somewhere within the sculpture building taking into account the context of the work in terms of place. There were 40 students participating, so choosing your space wisely and understanding the place's impact on the work was critical. I use birds quite often in my work and the building had recently been flooded so I thought about the building being taken over by nature and came up with the flock of birds on the roof space. I wanted to work with multiples to see how that would change my process of working.

Making them out of wax is quite practical for multiples – it makes them waterproof – and as the cast starts to decay over the process they start to take on different shapes. Being white makes them look quite surreal and lots of people have found them unsettling, like Hitchcock's Birds, they look like they're ganging up on you. It's not a resolved work, it's an ongoing project – I'm going to keep adding to their numbers while I'm here so they really take over – something my tutor suggested to me. I may change the cast at some point.

Assessment

The installations were created by 40 students for a show at the end, and because of the range of spaces we had worked with, there was a really wide variety of work. We also used a group crit – these were new to me when I first came here and talking about your work is challenging at first but you don't have to say very much yourself at first, it's more about hearing how others interpret your work, although as you gain in experience you start to get questioned more and more about your work.

My GSA

It's a brilliant, liberal education. Coming as a mature student I wasn't sure if I was going to be surrounded by people who were very different to me, but there's a total mix of students from 18-50 – a range of experiences and backgrounds. There's freedom in the programme to use whatever media you want (in second year you take either the sculpture pathway or the environmental art pathway) and it involves a lot of research that I really enjoy. There are workshops and lots of facilities available but there's no one here holding your hand – you have to find things out for yourself... but that's half the fun. When you live in Glasgow and lots of people you know are engaged in art, it becomes evident that you can make a living from it. A '9-5' existence was not what I wanted and that's why I took the decision to come back to study 9 years after I'd graduated the first time. I know now that if you've got your mind set on something, you've got a much better chance of achieving it.

» gsa.ac.uk/claremcallister

"It's a brilliant, liberal education. Coming as a mature student I wasn't sure if I was going to be surrounded by people who were very different to me, but there's a total mix of students."

Overview

The department offers two subject pathways: Sculpture and Environmental Art. Each has its own distinct focus with elements shared across both courses.

The Sculpture course extends beyond the conventional boundaries of object-making to encompass a wide range of contemporary processes and media. Students acquire a practical and philosophical understanding of the subject of sculpture with a focus on studio and exhibition practice.

The Environmental Art course prepares students to develop work in relation to sites and contexts beyond the gallery. This approach is supported through studio practice and site-specific projects. Students acquire practical and conceptual skills through undertaking an annual Public Art Project.

Sculpture and Environmental Art supports a range of creative approaches and philosophies that are shared by staff and students. Tutorials, seminars, lectures, workshops and fieldtrips provide the structure through which we engage and develop ideas. In this way students are prepared to work as artists and creative practitioners in the contemporary world.

SCULPTURE AND ENVIRONMENTAL ART

