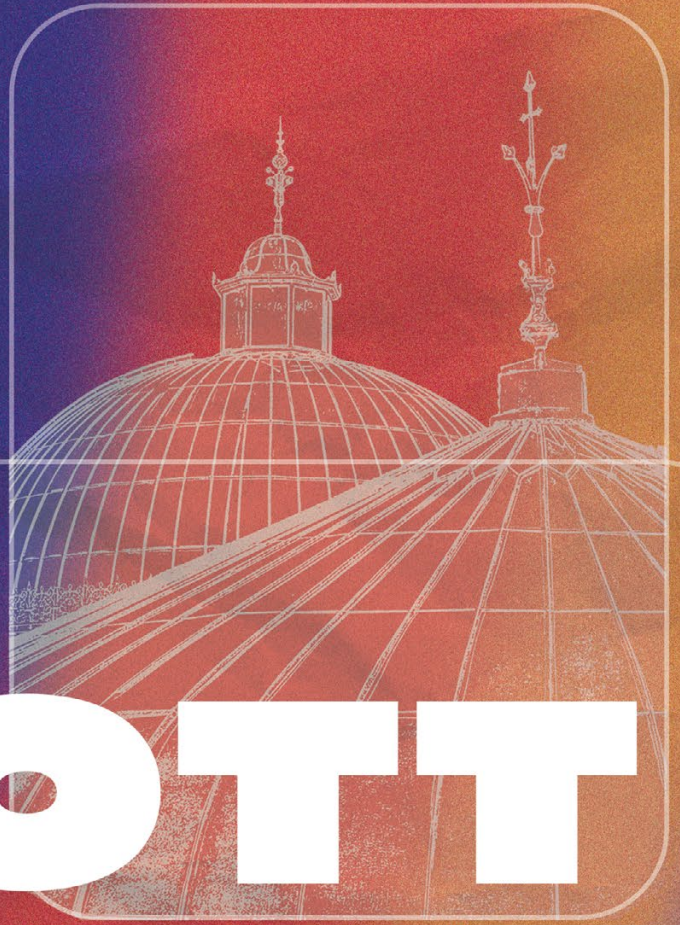


THE GLASGOW
SCHOOL OF ART



SCOTT STREET



March Edition

GSA Publication

Issue No.2

Scott Street

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Workshops

Painting Workshop with Ann Vance
The Art Department (former Allders store) 2-10
Causeyside Street Paisley PA1 1UQ
18th March 2023, 11:00-15:00

Screenprint Workshop at GoMA
Gallery of Modern Art
12th March 2023, 12:00-16:00

Paint Monet! Glasgow
Blue Dog
19th March 2023, 16:00-18:30
25th March 2023, 15:00-17:30

Paint Street Art! Glasgow
FF West End, 160 Woodlands Rd Glasgow
9th March 2023, 19:30-22:00

Drawing Scottish Wildlife
Cass Art, 63-67 Queen Street
March 5th 2023, 12:30-14:00
March 12th 2023, 12:30-14:00

Films

**Mary Cassatt: Painting the Modern Woman -
Cinema Screening**
Eastwood Park Theatre and Gallery
8th March 2023, 19:30

Offshore: a film about transitioning from oil and gas
Glasgow School of Art - Reid Building
7th March 2023, 17:30-21:00

**Parenthood of the Southside, Many Rivers + artists'
shorts**
New Phoenix Cinema, Niddrie Road
9th March 2023, 19:00-21:00

All The Young Nudes - Life Drawing
Sloans
6th March 2023, 19:00-21:00

**Street Photography - Street Portraiture for
Beginners**
Caffe Nero, St Enoch Square, G1 4BW
11th March 2023, 10:00-12:00

Paint & Wine Evening with Lisa Cunningha
Roberta's, 140 St Vincent Street
21st March 2023, 18:30-21:00

**Behind the Scenes: Attention Seeking, a Work-
shop in Poster Design**
Glasgow School of Art - Reid Building
5th March 2023, 15:10-16:40

Boozy Brushes Paint Party
Hillhead Bookclub, G12 8SJ
19th March 2023, 19:00-21:00

EatFilm
Sloans
17th March 2023
14th March 2023

German Cinema: Toubab
Goethe-Institut Glasgow
21st March 2023, 18:30-20:00

Exhibitions

**Gallery Tour of Gallery of Modern Art to
explore Gallery Collections**
GoMA
23rd March 2023, 14:00-15:00

Impact Arts launch... The Boardwalk
105 Brunswick Street Glasgow, G1 1TF
16th March 2023, 16:00-18:00

**FLOW - A live art performance by Alan
McGowan with Movement and Music**
The Glasgow Art Club, 185 Bath St Glasgow
18th March 2023, 15:00-16:00

**Behind the Scenes: Short Circuit - make
your short film a success**
Reid Building, Glasgow School of Art
5th March 2023, 13:50-14:50

Curator's Tour - Repeat Patterns
Gallery 3, GoMA
8th March 2023, 13:30-14:30

Big, Bold and Beautiful Preview
East Kilbride Arts Centre
30th March 2023, 19:30-22:00

Elizabeth Price: UNDERFOOT
Hunterian Art Gallery
11th November - 16th April 2023

**FLOW - A live art performance by Alan
McGowan with Movement and Music**
The Glasgow Art Club, 185 Bath St Glasgow
18th March 2023, 15:00-16:00

**Behind the Scenes: Short Circuit - make
your short film a success**
Reid Building, Glasgow School of Art
5th March 2023, 13:50-14:50

**About All That We Are Is What We Hold In
Our Outstretched Hands**
Centre for Contemporary Arts Glasgow
11th February - 25th March

Festivals

Buzzcut Festival
CCA (Centre for Contemporary Arts) & Tramway
30th March - 1st April

Glasgow Short Film Festival
Various Locations
22nd - 26th March

Glasgow Film Festival 2023
Glasgow Film Theatre + Various Locations
1st - 12th March 2023

◆ Upcoming Interview

Fraser Taylor



Photography: Alexander James - Aylin
@alexjamesaylin

PREVIEW

Fraser Taylor studied Printed Textiles at Glasgow School of Art and the Royal College of Art. He co-founded The Cloth, a creative studio focused on contemporary textile design and production. Since 1983 he has developed an interdisciplinary art practice and exhibited internationally, and his collaborative works includes projects with visual artists, designers, and contemporary dance.



As an educator he has lectured at leading fine art and design institutions, and from 2001 until 2017 was a Visiting Artist and Adjunct Full Professor in the Department of Fiber and Material Studies at the School of the Art Institute of Chicago. In 2017 he was awarded an Honorary Professorship from Glasgow School of Art, University of Glasgow and co-founded The Textile Collective. Taylor has recently been appointed Guest Curator at the Beacon Arts Center in Greenock, Scotland.

Knitted Blanket
@haxtonstudio.com

COMING

NEXT

MONTH

Photography: Alexander James - Aylin
@alexjamesaylin

Artist Statement

I am an interdisciplinary visual artist whose studio practice is rooted in drawing. Images occupy a space between figuration and abstraction and two and three dimensions. Ideas are motivated by material investigations and conceptually explore issues of the body, land, and spatial representations of personal history, loss and recovery. The work collectively demonstrates a fragile yet optimistic engagement with uncertainty. Strategies manifest into a range of singular or collaborative projects including large-scale sculptural installations, set design, print media, film, textiles, fashion and painting.

Stay tuned for his exclusive interview in our upcoming April Issue

 @haxtonstudio

 haxtonstudio.com

Text Credit - Fraser Taylor

◆ Interview

David Farwar



Can you introduce yourself?

[David] I'm David and I'm the print technician here at Glasgow School of Art for Communication Design mainly, but also design more broadly. For instance, we've got a few product designers along with students from across the school who are interested in using screenprint for packaging and prototyping. So, traditional print processes mainly. I have been a technician here since 2015, so somehow eight years have zipped by. I did my undergraduate degree in Painting & Printmaking at GSA graduating in 2013, and I have been a practising artist in Glasgow since. Also, I have had to sort of slightly adjust how people might use the print room here. Rather than to create fine art prints, this cohort of students create publications or pieces that communicate information. I have my own studio, which is separate from GSA, called Mobile Print Studio or MoPS for short. I set this up in 2015 with another artist called Fionnuala McGowan, transporting print equipment around Glasgow on a bike trailer teaching people how to screen print, etch or make woodcuts. We wanted to broaden the appeal and widen participation in print within the community. So not only for people who maybe come from an art school or creative background, but also to get people interested at an earlier age or perhaps encourage others to take it up as a hobby. It might even have been something that they have always wanted to do but were a bit apprehensive to try it, and we're hoping to make that first step accessible, relaxed and fun.

How would you describe the art and design scene in Glasgow? What do you like or dislike about it?

[David] Yeah, I love Glasgow. I think for me, it was the right size compared to London. It is a bit smaller, but I think because of that it is a slightly more connected community. You're never too far away from someone you are working with, and that helps with connectivity. So, I feel it's not overwhelming in that way. I think there are a lot of exciting things happening in Glasgow. It's very different to London, it's still quite industrial and through that there are opportunities for creatives. It has a lot of grassroots organisations trying to do things that help people, so, yeah, a range of community-driven art. There are a lot of interesting studios. Risotto Studio run by Gabriella Marcella does a fantastic job of promoting accessible print processes like risograph, and by extension screen printing to a certain extent as it uses a similar layering approach. But they're just a really fun and creative studio and have supported a lot of recent graduates through jobs and opportunities. There are always exciting things coming out of there. It's not strictly a studio as such but I'd definitely also like to mention the building that I'm in at the minute, RogArt Street Campus. It houses a range of small businesses, studios, artists and designers and mine is one of many within there. So, I think that's a really powerful community as well with a lot of niche crafts, such as letterpress, jewellery making, bookbinding, and calligraphy. Of course, the case room at SWG3 run

by Edwin Pickstone and Ruth Kirkby has been hugely influential in Glasgow and a big inspiration for my own enterprise. Again, that plays an integral role in promoting traditional print.

As you said, you have your own studio, so are there any interesting projects that you might want to talk about?

[David] Thank you, yes so much to talk about! But I think one of the most exciting aspects to come out of it have been working with schools, which is something that we are going to try and do more of if we can get some funding because, for state schools, specialist creative techniques are hard to accommodate in their limited budgets. But really that's why I set up MoPS. I was incredibly lucky when I was in secondary school as we were given access to a small scale screenprint studio with a dedicated print technician, a wonderful artist called Valeska Hykel, who encouraged me to learn and experiment with print and that's really what set me on the path to Art School. So yeah, the most exciting thing for me is to try and get schools into it, and help bring up the next generation of printmakers. But I suppose from my own practice, I reckon one of the most interesting projects that I have worked on, it was a while ago, but it was during a print residency in Belgium. There's an amazing place there called Frans Masereel Centrum that have been lucky enough to create work in twice. I work with found objects a lot, looking at form and function by taking three-dimensional items and breaking them down into flat imagery. But for this particular project I was literally doing that. So I took the objects, photographed them, and then burnt and ground them down into ash. I then used this same ash to screenprint the objects, creating a series of prints. And I think that for me was a really important project using printmaking to do something slightly different and experimental. Which is an approach that I encourage both here and outside of GSA.

What obstacles have you encountered in your career/occupation?

[David] To sort of again, split them apart. The main problem as a practising artist is the classic tension of wanting to create work but having to support yourself financially and then running out of time to sustain a studio practice. And, I guess I have had to put my artistic sort of career on hold a little bit while I create a bit of a platform. But now, hopefully, I'm starting to find my feet a little and I can see more space to then pick up the reins again as it were. Unfortunately that is what everyone faces. But from the other side of it, with Mobile Print Studio the obstacles are often financial again. We try to work with the people that need our help most, but often those people don't have the funds available. So, it's finding ways to support the studio through other more commercial means. Recently we've started collaborating with marketing agencies to run live screen print events, working with local brands to promote their businesses. Now, although this is super fun and engages the wider

public it's not initially why I set up the studio. So it's always trying to find that compromise of what I want to do.

How would you describe your style and how did you develop it?

[David] Honestly lately I've gone back to painting and drawing in traditional ways. I suppose impressionism is really where I locate that side of my practice, quite loose, gestural, looking at light and colour because that's relatively easy to pick up and do alongside my other commitments. So that's what I've kept up with the most consistently. But overall my approach is multidisciplinary. I enjoy using a range of materials, and different processes to create work that relates to that particular project. I think that's the stuff that I want to get back into. And it's just hard unless you get picked up by a gallery, not to make it all about money, but with painting, at least you can sell that. I'd love to just make work because it's good work, hopefully I will be able to one day. My style, I suppose, if you were going to think about it in terms of style, it's pared back but playful, there's always some element of humour in there. It's a real mixed bag. Printmaking, sculpture, video, photography, drawing, painting and even a bit of light based work.

Do you have a favourite designer/artist or an inspiration?

[David] So for different things, different artists, but an artist that relates specifically to the ash prints that I was working on would be Lee Wagstaff. One series he created with powdered pigment really stood out, using the powders to create beautifully subtle screen prints that have a softer quality than you would usually expect. So that was how I started experimenting with that. But then from a drawing, painting and printmaking perspective, artists like David Hockney, Rembrandt, Pierre Bonnard and all the Impressionists. Increasingly I'm sort of more drawn to the big players in that field simply because I enjoy painting in that style.

Would you want to tell us about any one particular artwork and maybe you would want to elaborate on that?

[David] I think probably the ash series because I actually started that piece when I was in the third year of my undergraduate degree when we went on a school's residency to Frans Masereel, so it's sustained my interest for a long time. At that point I was just experimenting, so I went out and found this site that was at the back of an abandoned house. There was this massive pile of furniture, a tangled mess of chairs, tables and all these different kinds of fractured forms. It totally caught my imagination, but I didn't quite know how to work with it. So, I started taking little bits and pieces, rolling ink directly onto them and taking prints from them to record their surface textures. I also took lots of photographs to document the forms that had already started to

break down. Years later, probably at least four or five years later, I went back as a recent graduate to do a full six-week residency. And I just thought, well, I'll go and see if it's still there. And amazingly it was, no one had even touched it. The elements had sort of gradually started to break down, but you could still see all the same pieces of furniture as they were decomposing. So, I took some of those objects back with me again. It was just quite a fun project because I spent my time fixing the objects, so it seems a bit odd, but I spent time gluing them together, partially restoring them, taking photos of them under studio lighting, all to finally cremate them. I suppose in a way it was completing the life cycle for that object, paying them their final respects and then using the ash to commemorate them. It was exciting working on it, and it's definitely something I would like to go back to. I just haven't had the chance but yeah, it's probably one of my favourite pieces I'm really proud of. I feel like it has inspired a few students that have come through my workshop at GSA too, because I've talked about it as a way of illustrating that you can use unconventional materials in your prints that might make a piece stronger than standard premade inks. A little bit like Simon Starling, if you know his work, but he would create these quite cyclical pieces where everything sort of relates to each other.

What is a design or artwork that exists that you wish you had created?

[David] I think it's probably quite boring, but, for me, the kind of early plein air artists beginning to paint out in the landscape are just so exciting because it completely shifted the momentum. Incredible paintings, full of colour and life. I feel like if I could go back to that point in history it would be pretty nice.

Is there a designer or studio you would love to collaborate with?

[David] Something that I've really wanted to do for a long time is organise a big print festival where we can maybe bring together a lot of the studios around Scotland. I think that would be great way of connecting with people. The recent print fair in Glasgow was really exciting, where you've got lots of people and they were coming together from all over the UK and abroad to celebrate print in all its forms. So, I suppose not just one studio, but all of them!

What advice would you give to people considering studying or working in your field?

[David] There's quite a lot of things that come to mind, but I think the one thing I would say is if it doesn't exist, and you want to do it, make it happen yourself! I know that sounds easy for me to say, but especially within Glasgow, there is an amazing track record of grassroots organisations doing it for themselves, in their own way, but in conjunction with others. You're always stronger as part of a group working towards a shared goal and I think the more that we can try and foster that sense of community

rather than individual competition within the creative arts the better. Yes that's what I'd say, support each other and don't give up even if you have to take time establishing a stable base to launch off. Exciting things can happen when you band together.

Thank you very much!



@david-farrar.com



david-farrar.com

mobileprintstudio.co.uk

The Glasgow Drum Circle

For more than 15 years, the Glasgow Drum Circle has offered chances for people from all walks of life to learn, play, and perform world rhythms. Every week (Wednesday), they provide inclusive group sessions where you may learn to play various African percussion instruments or tribal drums and develop the abilities and confidence needed to play in any group drum circle setting.

With various school workshops and outreach programmes in the past, they have encouraged an inclusive approach to music, giving people a chance to participate in the positive aspects of group music-making and to promote the sharing of various cultures.

In addition, the Glasgow Drum Circle plays at various public and private occasions, including the MacMillan Cancer Charity fire walks and Glasgow's Style Mile Christmas Parade.

Every Wednesday
7 PM to 9 PM

Address: Wellington Church, 77 Southpark
Av, Glasgow, G12 8LE

Website: www.glasgowdrumcircle.org
Facebook to get an update on the sessions:
<https://www.facebook.com/TheGlasgowDrumCircle>

Cost £10 to non-members

Dram n Jam Sessions

A group of pals gather once a week in respective pubs for a little jam in a casual and welcoming setting. They generally play Rock, pop, folk, and country but also invite and are open to exploring new genres of music. You can join them without being a fantastic musician or singer. If you play an acoustic instrument or sing, instead, only a desire to engage in the fun of making music with others is required.

You can join the group on Meetup to get all the updates on the events.
<https://www.meetup.com/dram-n-jam-acoustic-music-session/>

Venues with Live Music

Nice 'N' Sleazy | 421 Sauchiehall St, Glasgow G2 3LG
Bar and venue with live music and great atmosphere
Special attraction: Open-mic night and Karaoke every Monday at 20:00

Box Glasgow | 431 Sauchiehall St, Glasgow G2 3LG
Small bar & venue with live bands, open-mic sessions and jam nights

13th Note | 50-60 King St, Glasgow G1 5QT
Vegan cafe and bar with gigs and exhibition space

Maggie May's | 60 Trongate, Glasgow G1 5EP
Bar decorated with posters and live music five days a week

Upcoming Events

Charity Acoustic Night
Stereo
14th March 2023, 19:00-22:00

Nick Mulvey supported by Sandrayati
Saint Luke's
20th March 2023, 19:00

All Folk'd Up
Classic Grand Glasgow
10th March 2023, 20:00

Bullet for My Valentine, Jinjer, and Atreyu
Barrowland
4th March 2023, 18:30

Starboard Hazes EP2 Launch Party
13th Note
10th March 2023, 20:00-23:30

Dean Owens
Cottiers
9th March 2023, 20:00

The Doors Tribute – The Doors Rising
The Bungalow
18th March 2023, 19:00

Sheep on Drugs and Attrition
Ivory Blacks
11th March 2023, 19:00

The Ultimate Garth Brooks Experience
Glasgow's Grand Ole Opry
26th March 2023, 19:30

KT Tunstall
SEC Armadillo
17th March 2023, 18:30

Dom Martin UK Solo Tour 2023
Nice 'N' Sleazy
28th March 2023, 19:30

W.A.S.P.
O2 Academy Glasgow
21st March 2023, 19:00

Bilk + The Rampants + The Skins
King Tut's Wah Wah Hut
1st March 2023, 20:00

Sleeping With Sirens
Galvanizers
21st March 2023, 19:00

The Backseat Lovers
QMU
10th March 2023, 19:00

SCigarette Social Club, and The Sankaras with support from The Kabins and Leisureland
The Attic, Garage
4th March 2023, 18:00

The Gathering Episode 5 – Ben Walker, Leaving Bordeaux, Adam & The Regents, Fog Bandits
Saint Luke's
31st March 2023, 19:00-22:00

◆ Interview

STRAID



Can you introduce yourself?

[Chris] I'm Chris and I am the singer.

[Dylan] My name is Dylan and I play the bass guitar for the band. Max is our lead guitarist and Arzjang plays drums.

[Chris] Max and I also tend to write our songs.

Did you know each other before starting the band?

[Chris] Dylan and I went to school together, Max as well but we did not know him really well since he was a year below. Arzjang was a friend of a friend, and he's grown to be a really good mate. Plus, he is also a really good drummer. So, we all kind of knew each other a wee bit and then just came together because we thought everyone was half decent at what they did and we just enjoyed it.

Was there something specific that sparked the idea of starting a band?

[Chris] Well for me I've always really been into music which is quite a vague answer, but I've always really, really enjoyed live music and stuff like that. The Glasgow scene always had a really energetic feel, like really good kind of small venues with live gigs that I would always prefer over any large venue like the Hydro. The intimacy of the Glasgow scene just seems to be really great so because of that, like after seeing a few bands, right there and then I just immediately knew I wanted to do it as well. Dylan, Max and I had already been in bands before, Dylan and I in the same one, so we kind of knew how we would work together. Max then started and it all hopped together since we had the same targets like just to get out there and play live.

[Dylan] It was really progressive. We did bounce around with drummers because we weren't sure who wanted to play the drums but then got Arzjang and he was perfect for it.

How did you come up with the name of the band?

[Chris] To be honest I do not even know if we are all happy with it but it has kind of just stuck. We were going through a phase of trying to pick a name, and we all came to consensus that we did not want the band to be 'The' something. I think Max was talking about Stray Dogs or something like that, so we thought how can we change it? One word, concise and the lower case 'i' makes it a wee bit different. It also looked good as a logo so we decided to keep it.

[Dylan] Wasn't Max saying that the names of a lot of successful bands start with 'st'?

[Chris] Yeah, I forgot about that. He was saying from a tactical point of view that many famous band names start with those letters like 'The Strokes', 'Stone Roses', the list goes on

Did you hire someone to design the logo?

[Chris] We just did it ourselves. Initially we had designed it with 60's psychedelic inspired font but we did not want to brand our band into something so specific so we ended up going for a more abstract design.

Could you describe your band or you as a group in a single word?

[Dylan] I would go with different

[Chris] That is so cliché. Maybe different or difficult but not in a bad way. We have all got very different influences so it can be difficult to combine all of that into one even though we are pretty happy with our catalog we've got just now.

You say you all have different styles. How do you make it work as a band?

[Dylan] Max and Chris have the music taste of what we make, like indie rock, with Arzjang it is more punk rock and I am more metal. For Arzjang and I it is more of a compromise since we want to play heavier music but we make what we think is best for the band.

[Chris] We try to make all of our indie rock songs quite heavier live and it is lots of fun. I think you can also tell with the way Arzjang plays the drums live, it is not so much as an indie drummer but adds a personal vibe to it.

Would you then characterize your style as an indie band or would you like to extend into other genres?

[Chris] I think it's very easy to listen to us and kind of box it into an Indie sound. However, what we would say is we have aspirations to become a bit more alternative and a probably a bit more heavy in terms of our music because, like I said, when we play live, like a majority of the time, people say they prefer to listen to us live because we're a lot more. A lot quicker and a lot more impactful live so we hope to move in that direction for recordings as well.

[Dylan] We are also making songs that are lighter and a lot more psychedelic but aiming for that heavier sound as well.

Are there any bands or artists that have influenced your style and the music you play?

[Chris] For me in terms of writing there are a lot of bands. I like folk pop music a lot and people like 'Current Joys' in terms of their songwriting. These bands make me want to write more deeply and about different situations. 'The Strokes' as well obviously and 'Bloody Valentine'

[Dylan] I would say 'Beach House' in terms of a more psychedelic sound. It ranges quite a lot.

[Chris] I think the band we listen to all together a lot now and are infatuated by is 'Wunderhorse'. If you haven't listened to them you really should.

Where does the inspiration for lyrics come from?

[Chris] Risking to sound as a sad boy right now I think when you are at your lowest is when you can get really creative and that's when I tend to write my favorite songs. It has to do with that then you tend to write with actual genuine emotion and it is easier to put that into words and translate that feeling.

How does the creative process of writing a song look like?

[Chris] I don't necessarily need to sit with a guitar to write my song. If I think of an idea, like a melody, I can usually roughly translate it into what I would actually play when I get to sit down with my guitar. Usually a lot of my ideas will come from like, see if I'm like walking about, like if I'm on the bus or whatever, or if I'm like driving or if I'm like sitting at my desk or, or whatever it is. It will probably come to me at that point. Another way we do it is we jam all together and form initial idea and then a full structure, which I will then pick up from there and improvise lyrics and see what works. Though I'm still figuring out what is the best way to do it.

[Dylan] I would say that doing the natural core progression first and then building on that is easier. I have always found it harder to start with a melody because you are then very stuck with what you can do.

If there was one song you wish you had written, which would it be?

[Dylan] Possibly 'Leader of the Pack'

[Chris] I was just thinking that as well or maybe 'Disorder' by Joy Division. I know it might be a bit cliché but I enjoy that song no matter how many times I listen to it.

What are the biggest challenges you have faced as a band and what advice would you give to others?

[Chris] I think one thing that I've said to everyone, like any of my mates, is that having started recently is to just do it yourself. It is so easy to get consumed by promoters and people want to make money off of you so you are better just doing it on your own. Our first three headlines were all set up internally by us and we'd done the booking, we'd done the ticket sales, we got the support acts, we set up the event, all that was us. We did not want to lose control and it feels a bit more precious when you have done all the work behind it.

How has that setting up gig process looked like?

[Chris] We had a gig at Nice 'N' Sleazy which we

had set up ourselves because we couldn't really find anyone that would take us on. The second headline we had was at Stereo where we sold out really well, I think we were five tickets away from selling out. So, these two ended up helping us get noticed by some organizers and promoters such Summer Nights and New Year's Revolution which led us to playing a gig at King Tut's Wah Wah Hut.

What venue would you love to play next?

[Dylan] I would love to play at the Barrowlands

[Chris] I would say the same, getting a support slot. We've played at King Tut's which was a dream for me before we even started and having played there now, I think the next big achievement in Scotland would be the Barrowlands not that we are saying that we are even contemplating or even thinking about it but like where do you go from King Tut's, you know what I mean? There is a lot of other great venues in between but few have the history that these two have.

Do you have any upcoming gigs?

[Chris] We are supporting 'Baby Strange' on the 17th June at BAaD – Barras Art and Design and we are really looking forward to that because they are kind of Glasgow legends. In between we are going to see what happens, we've maybe got a few things in the pipeline but we are definitely going to just work on heading towards that rougher, rock sound that I was talking about earlier and write a few tunes that we are really happy with.

Are there any local bands or artists you would like to collaborate or play with?

[Chris] Probably 'Pleasure Heads' though I don't know if they would be annoyed if we said they are from Glasgow. 'Baby Strange' definitely, we have worked with Johnny on the last song we did and he is amazing to work with. Any band in Glasgow to be honest, the scene right now is really, really cool. 'Pink Limit' would also be really cool to work with because their recordings and songs are really impactful.

You say that the music scene in Glasgow is really energetic at the moment, what do you think makes it special?

[Chris] It's crazy. For me I would say is the amount of great venues and the Glasgow nightlife that don't just play music from pop charts but invest a lot in live music. Places like Slouch play great tunes and I think people in Glasgow have good music taste which translates onto the gig scene.

[Dylan] There are so many small pubs and bars that always have live music. My favorite ones are Box and Howlin' Wolf. Anytime you go out in Glasgow you can see a live band.

[Chris] As I said earlier, doing it yourself is a great

way to go about it but can seem a bit daunting. When we played at Nice 'N' Sleazy we had no idea how a sound check looks like or what we were doing, same in Stereo, but the venues are very supportive and help out. The majority of bands that we've had run-ins with have just been like really sound as well and there is a nice community.

Thank you very much!

 @STRAiD

 @straidglasgow

 <https://linktr.ee/Straid>

 **Music** STRAiD



◆ Interview

The Sankaras



Can you introduce yourselves?

[Jojo] I'm Jojo. I play the drums.

[Jackson] I'm Jackson and I play the bass guitar.

[Ross] I'm Ross and I am the guitarist.

[Jack] I'm Jack, I sing and play a bit of guitar.

How did you all meet? Did you know each other from before and how did you come up with the idea of starting a band?

[Ross] The way it happened is me, Jack and Jojo, we all went to the same high school. It was just after Covid when all schools went back, we got really bored setting the music and wanted something to do. So all the teachers, they just let us go to the workshops here that just had this big room with a stage in it. So they'd let us go in there and set up and we just started jamming for fun just after Covid because we had nothing else to do. Then eventually we started writing our own material and it just came together.

How did you come up with the name of your band? Is there a meaning behind it?

[Jackson] We named the band after a revolutionary called Thomas Sankara, who was an anti-imperialist, African revolutionary who overthrew the French government and the colony of Upper Volta.

If there was one word that you could use to describe yourselves as a band or yourselves as a group, what would it be?

[Jack] We would say the word there, just that we are here, there and everywhere.

Is there a genre that you think that you fit in? Or do you not want to be classified into a single one?

[Ross] I guess you could just say rock because rock is pretty broad because there are influences from all over the place, like impressionistic jazz.

[Jojo] I think if you had to like and categorize us, that would be Classic Rock, Punk, Blues and wee bit of Indie as well

Speaking of influences, is there a band or an artist that has inspired you?

[Jack] 'Leisureland'

[Jackson] Can I say 'Headdress'?

[Jojo] No you can't. I would say collective influences like Led Zeppelin, the Libertines and Morrissey.

Is there a local band in Glasgow that you would like to play or collaborate with?

[Ross] Simple Minds

[Jack] 'Deacon Blue', we're quite friendly with the keyboard player of 'Deacon Blue'

Is there a venue that you would love to play at here in Glasgow?

[Jack] The Barrowlands, that's the main one for me where we would want to play..

[Ross] Best venue we've played so far is King Tut's Wah Wah Hut. The Barrowlands and Saint Luke's would be great places to play.

Where would you suggest people go to listen to live music?

[Jack] Anywhere but the O2 Academy.

We heard your new song. It's really great. Can you give us a bit more insight on the process of writing and composing music?

[Jack] That song started off with just a melody and eventually started writing a song and I just came up with the words and the rest of the music, and then Ross helped fit it all together.

Is there a specific meaning behind the song?

[Jack] No, not all. It just sounds good. You can interpret it in your own personal way.

What advice would you give to people who want to start writing their own music? Is it better to start with a melody or lyrics?

[Jack] Just depends on what tune really. Sometimes you just feel it writing words and stuff, and then later on you find them and put music to it. Or sometimes it just all comes at the one time, you know.

What would you say that your biggest challenge has been as a band? What suggestions do you have for new bands?

[Ross] Someone to record your song. Also finding the right people to work with. So for our single, it took us a while to find Mark Morrow who produced the song. We tried with a lot of people and we never found someone that was quite right for that song until we found Mark. But that was after like, about a year of wanting to get it recorded. So it took a while trying to find the right people for that. But it's worth it because when you take your time to make sure that you're doing it right and everyone is really in with what you are doing then you get the best result from it. It is worth waiting and putting the time and money into getting something that you're truly happy with.

Do you think it is important to have a manager or do it yourself?

[Jojo] We've not really had any experience with managers so have been mostly doing it ourselves.

[Ross] I say that for bands starting out, like at this stage, definitely avoid it because when you're at this stage, it's important that you learn as much as you can about the industry so that you can pick up on stuff because it's full of people that are going to screw you over. If you can learn as much as you can from it, then that means, you have the experience to not only be able to do it yourself, but to also know when the right person comes along, so that if you do get offers from them you know if they are good.

The music scene in Glasgow is filled with so many talented people. What do you think makes the city such a great place for bands?

[Jojo] People make Glasgow

[Jack] Pigeons make Glasgow. It might be the weather, the weather is bad, so spending a lot of time indoors writing music and practicing.

Given that this is a Glasgow School of Art publication, we're obviously very interested in art and design. Is there an existing album cover that you really like?

[Jack] The White Album by The Beatles.

[Ross] The Black Album by Metallica.

[Jojo] The Blue Album by Weezer.

[Jackson] Yeah that is a really good one.

[Jack] All the colored ones really.

Do you tend to agree on the music you write? If not, can you tell us how you combine your ideas?

[Jack] No. Not always.

[Jackson] No. I think it's those contradictions of ideas that help create great music. Yeah. Good songs come from constantly bouncing ideas off each other. That sort of struggle between what harms is what creates something.

[Jack] Everyone's sort of better at different bits when it comes to putting the songs together so we just play our strengths.

How did you get into the process of recording and booking a studio? Is there a specific studio you wanted to book from the beginning or did you search for it?

[Ross] It took us a while to find the producer that we ended up working with because there was quite a lot to be looked at, but when we heard the stuff that Mark had done, we felt like he would be a brilliant fit. So I just emailed Mark and said, "Hey look, we've got this song. This is what it sounds like. We'd like to

record it with you and bring it out in January, 2023". He says, alright, sure, we'll get you in on this day and then we just came on recording. It all went from there. It was a really quick process once that started, as soon as we contacted Mark just went really quickly and he was very accommodating for us. Just did everything that we had asked for. Very, very good to work with.

You are in the studio as we speak. Are you in the process of writing new songs?

[Jojo] We're in the process of messing about but always writing. As far as releases go, you just have to wait and see.

Would you say 'messing around' is what helps you be creative and just go into the studio and see what comes out of there?

[Jojo] Yeah. Messing about is where our songs come from, I think. Unless someone's already written a song and they come in with it.

[Ross] Usually it'll start, one of us just has like a bit of a song and then we'll show it to others, and then build up from there, just from everyone's own book.

Do you have any upcoming gigs?

[Ross] Yeah, on March 4th 2023. We've got a co-head line at the Garage Attic with 'Cigarette Social Club', who are a band from England. So they're coming up there for their first Scottish show and we're doing a co-head line with them, and it's selling really, really well. There's not many tickets left. It's almost sold out. We'll probably sell out before the night so we're really, really excited for that one.

Would you like to tour around the UK and play in different cities?

[Ross] Yeah, absolutely. We've considered stuff like that but nothing concrete just yet, but we're looking at all the possibilities for stuff like that.

Thank you very much!



@The Sankaras



@thesankaras



linktr.ee/thesankaras



@thesankarasband


Kennedy Design

FASHION SHOW: SS23 COLLECTION
BARRAS MARKET
30TH MARCH, 19:00

Fiona Kennedy, business owner, designer and manufacturer, founded KENNEDY in 2017 after graduating a Fashion Business Course at the Glasgow Caledonian University.

The designs are inspired by style from the 60's through to the 90's, mainly referring to female icons such as Joan Jett and Debbie Harry as well as David Bowie. KENNEDY offers a standard size range UK6 - UK 40.

Since launching, KENNEDY has worked with bands such as Yonaka, Black Honey & Cruel Hearts Club as well as dressed lead actors in Biffy Clyro's 'Balance Not Symmetry'.

 @kennedy_design

Shop: <https://kennedy-design.net/shop>

Markets

The Creative Craft Show + The Scottish Quilting Show
Glasgow SEC
2nd March – 4th March, 10:00-16:30

Glasgow Witchy Bazaar
The Haberdashery, 545 Sauchiehall Street G3 7PQ
26th March 2023, 13:00-17:00

Big Record Fairs
Glasgow Club Bellahouston
25th March, 9:00-15:30

Glasgow's Craft & Flea
The Briggait
12th March 2023, 10:00-16:00

Glasgow University Headlock Vintage Clothing Sale
Queen Margaret Union – QMU
15th March 2023, 10:00-17:00

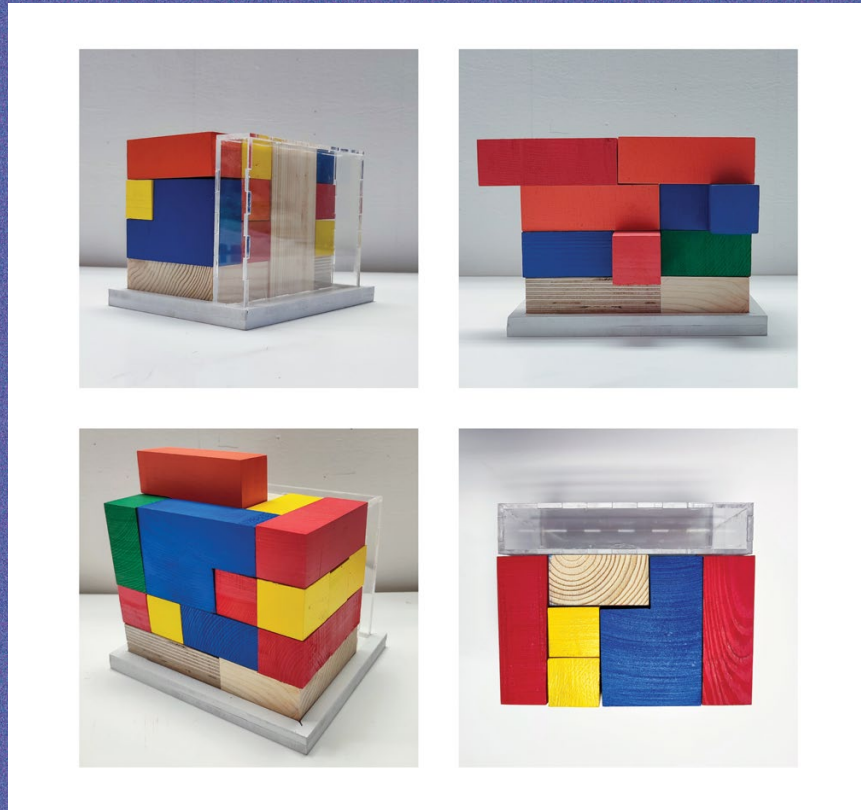
The Night Market Glasgow – SPRING FLING!
Cottiers
31st March 2023, 17:30-22:30

Merchant Square Craft & Design Fair
71 Albion Street, Glasgow City Centre G1 5HD
4th, 5th & 11th March 2023, Saturday 11:00-18:00 &
Sunday 12:00-18:00

This is Not a Boot Sale!
Deep End
2nd March 2023

The Glasgow Vintage Kilo Sale
The Briggait
25th March 2023, 10:30-16:00

◆ Section 4: GSA Student Artworks



Yan Przybyszewski

Yan Przybyszewski
Architcture - Stage 4

Modular Housing - Model Study

Wood, Plexiglass, Spray paint
170 × 130 - 1 to 100 scale
Conceptual Model illustrating a modular housing project in Thornwood, Glasgow.

5 Colours were chosen, each representing a "Type" which corresponded to a different size apartment.

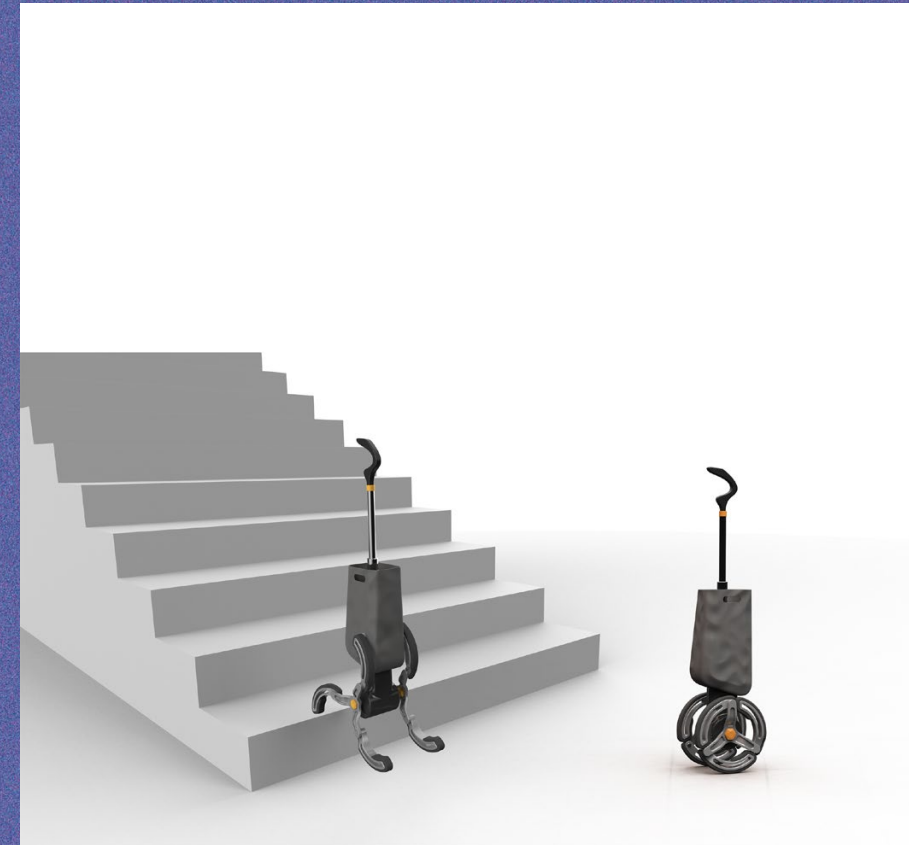
- Type 1 - Red - 27m²
- Type 2 - Blue - 45m²
- Type 3 - Green - 54m²
- Type 4 - Orange - 72m²
- Type 5 / Extra space - Yellow - 9m²

The ground level has 2 spaces expressed by different wood grains, one for commercial space and one for communal space. There is also a clear wood connecting the floors vertically representing the circulation core. The plexiglass is showing winter gardens accessible by residents. This model allowed to try different combinations and test how this idea could work and evolve over decades.

This was done within a group project with Nouran Albolok, Emily Morgan, Justine Shirley and Marguerite Janet.

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Bharadhwaj Ramachandran



Bharadhwaj Ramachandran
MSc. Product Design Engineering

Embrace

In our project, we identified people with walking difficulties (injured, physically challenged, or older people) as a potential user base that needs help. We saw that people need a walking stick and yearn for companionship. Although we can't completely replace a living company, we developed a product that acts as an emotional and physical companion to the user. It can support their weight, hold their things, and move with them as a companion. It has a unique wheel that can transform and traverse on stairs and slopes. The controls and handles were designed so that the user can 'embrace' the device and confidently live their life independently.

This was done within a group project with Shiyu You, Zhanghong Liang, Ningxin Tang, Ziyu Zhang and Daniel Paul.

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Cora Weiss



Cora Weiss
Master of Fine Arts

Eat the Night

'EatTheNight' (Dec.2021) is an oil painting on unstretched canvas approx. 71 by 61cm. It originally came from a racetrack photo I'd saved to my desktop and kept for a while. The painting moved away from that source, as all paintings do.

My practice is a modular system of paintings, prints, photographs and words. Each fragment is activated by another. Through this format I play with the (in)balance between conscious and subconscious decision making to transition between fiction and reality. I am concerned with constructing atmospheres through this way of working, highlighting the magic of observing reality and dipping it into fiction and expression.

[My Agenda:
What happens in the gap between inner visions and their external creation?
Eat the night, image-feelings: painted pact, ruptured surface
It is all in the edges.]

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Raunak Singh



Raunak Singh
Master of Design in Photography

Under the knife to better love myself

"My body for years has deceived me and with my eating disorder of over 10 years, it has been in flux. I hated my shape in any and all forms so experimenting with the bones and flesh was potentially a way for me to better explore and love myself. In this project I use my own body as my canvas, appropriating surgical traditions and innovations in technologies to create new forms for myself. Some find the topic gruesome whereas others see it as a celebration and transformation. For me, it's not just about the procedure but the essence of who I am."

When Ally told me about the breast reduction surgery she wants to get done, I asked her if she'd be comfortable with me capturing the story. We were initially uncertain about getting permission to shoot inside a surgery room, but after some persistence, the doctor gave us permission.

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FIND



**ALL STUDENT
ARTWORKS**

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www.scottstreetmag.co.uk

If you are a student at GSA, fill in the form on our website to submit your work

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**THE GLASGOW
SCHOOL OF ART**