

# SCOTT STREET MAGAZINE



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January/February

Scott  
Street

Student-led  
publication of

**THE GLASGOW  
SCHOOL OF ART**



# Scott Street

## TABLE OF CONTENTS

### Section One - Art & Design

Exhibitions, Galleries & Workshops 1

*Interview:* Margaret Mitchell 3

### Section Two - Music

Live Gigs & Concerts 11

*Interview:* Vanderlye 13

*Interview:* The Runaway Models 17

*Review:* Wine Moms 19

*Feature:* The Zebecks 21

Section Three - Shops 23

Section Four - GSA Student Work 25





## Section 1: Art & Design



# EXHIBITIONS, GALLERIES & WORKSHOPS

### Beginners Sewing Evening Course

*Sew Confident*

1st-22nd February, Every Thursday, 18:30-21:00

### Print Club: Art Factory

*Platform Glasgow*

6th, 13th, 20th, 27th February & 5th, 12th, 19th  
March, 13:00-16:00

### Mental Wellbeing Collaging Workshop

*LGBT Health and Wellbeing*

8th February, 18:00

### Anyone Can Draw by Mobile Print Studio

*Cass Art*

11th February, 14:00-16:00

### Monday Mindfulness Art Session with Music

*MILK Café*

12th February, 18:15-19:30

### Textiles with Hector Dyer

*The Art Department (former Allders store)*

21st February, 11:00-15:00

### Lino Print Workshop Mythical Beasts

*Boiler Room at The Hidden Gardens*

24th February, 11:30-14:30

### Japanese Shodō Calligraphy Workshop

*Kagyū Samye Dzong Glasgow*

25th February, 11:00-12:30

### Beginners Wildlife Photography Workshop

*1240 Cumbernauld Road, G33 1AH*

27th February, 6:30-13:30

### Pastel Demonstration with Lynn Howarth

*The Glasgow Art Club & Gallery*

29th February, 18:30

### Printmaking & Collages with Marion Gardyne

*The Art Department (former Allders store)*

6th, 13th & 20th March, 11:00-15:00

### Charles Rennie Mackintosh Stenciled Fabric Panel

*Mackintosh at the Willow, G2 3EX*

9th March, 10:30-16:00

### Art Demo with Robert Kelsey

*The Glasgow Art Club & Gallery*

28th March, 18:30

### Drawing Workshop with Artist Iona Kewney

*The Art Department (former Allders store)*

28th March, 11:00-15:00

### Documentation of Dancing Wave: Longest Mural in Glasgow

*Gallery of Modern Art*

20th January – 21st April, 11:00-17:00

### ReConnect Painting Show

*Platform Glasgow, G34 9JW*

20th January – 6th April, 10:00-17:00

### Erin Keogh: Patches, Lines and Colourhands

*Project Ability, G1 5HD*

27th January – 9th March, 11:00-17:00

### 'Coalesce' Exhibition

*The Reid Gallery, The Glasgow School of Art*

8th-17th February, 10:00-16:30

### SALTHOUSE

*Reid Ground Floor Corridor, The Glasgow School of Art*

8th-28th February, 10:00-16:30

### Collecting African Art: A Historical Overview

*Hunterian Art Gallery*

22th February, 18:00-20:00

### Encounter – Contemporary Art Exhibition

*Box Hub*

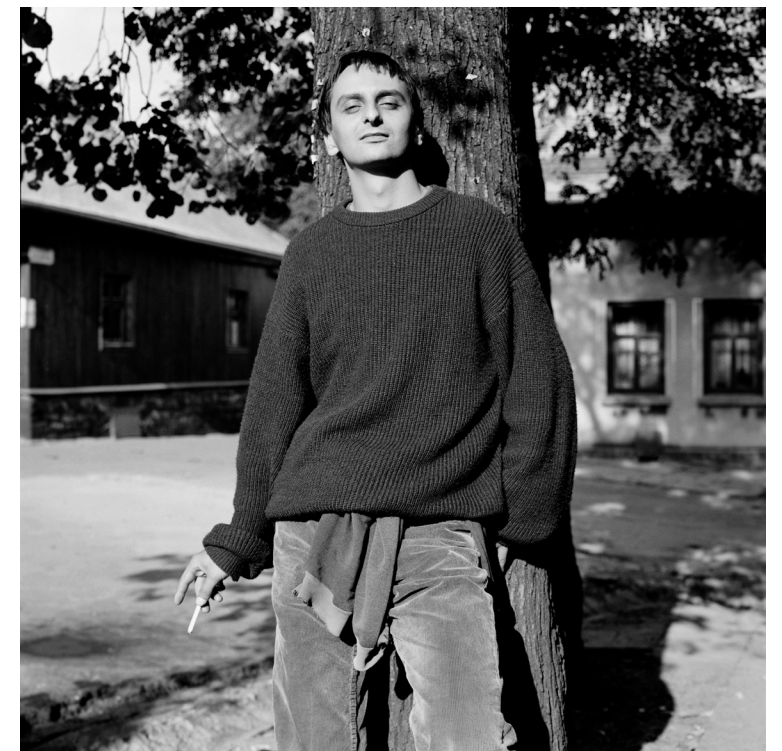
7th March, 17:30-22:30



## ◆ Interview

# MARGARET MITCHELL

Photo by Tiu Makkonen, courtesy Street Level Photoworks



@Margaret Mitchell

*Can you tell our readers a few things about yourself and your work?*

I'm a photographer living in Glasgow and work mostly within documentary practice. I did a photography degree at Napier in Edinburgh in the 1990's followed by a Masters at Edinburgh College of Art. My work ranges from exploring communities and children's worlds through to projects on the individual and society. Recent work has considered question on housing, home and the need to belong; another project reflected on emotional journeys when diagnosed with a terminal illness.

I like a certain ambiguity in work, I don't think we always need to lay out an 'exactness' of a person or situation, I like to allow a viewer to take themselves into an image and understand it, both as what or who I have photographed, but also in their interpretation and reaction to it. It's a balance. In general, I would say, my work combines both social and psychological worlds. I also like to work on both single images and long-term projects because they fulfil different roles for me. Fundamentally, in long term work I like narrative, but that narrative does not always need to be obvious, I want it to have layers.

Recent exhibitions include here in Glasgow at Street Level Photoworks, at the Gallery of Modern Art in Edinburgh as part of their Conversations with the Collection exhibition and at the Scottish National Portrait Gallery as part of the Taylor Wessing Photographic Portrait Prize tour.



# "I LOVE THE ABILITY TO EVOKE EMOTION THROUGH IMAGES"

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

I've lived in Glasgow for nearly 20 years now and find it an open and supportive environment in terms of my practice. I've had opportunities here I wouldn't have had elsewhere, and I think that's reflective of the encouraging mindset in the city.

*Tell us about your latest project?*

I tend to have various work on the go at the same time, some gets added to slowly, some more long term. I recently finished a couple of long-term projects; one of them 'An Ordinary Eden' was shown in a solo exhibition at Street Level Photoworks here in Glasgow in 2023. Carried out over four years, the work considered the emotional and practical impacts of being without a permanent home with an overall message for a better, more compassionate society. That exhibition was the culmination of many strands of individual experiences from people I'd met and photographed. I wanted the work to inform, start conversations, raise awareness, and promote reflection. Bringing it together in one venue with associated talks and panel discussion enabled the experiences I'd documented to be acknowledged and the wider issues discussed.

*What obstacles have you encountered in your career?*

I think obstacles have varied over the course of my career. When younger the obstacles were mainly financial which made it difficult to study. I worked in various jobs during my student years in order to pay rent and buy materials. So back then, I think my main disadvantages were through lack of money and how that impacted what I was able to pursue at that time. In general, lack of time and money affects what you can do and working freelance in the arts is precarious. Other obstacles are more culturally ingrained, getting work known and exhibited within the wider UK when you live in Scotland can sometimes be challenging.

*What are the advantages of using photography as an art medium and how does it differentiate from other forms of expression?*

Photography is very accessible but that doesn't mean it's easy, I often think people believe it is but are confusing the practicalities of it – which are much easier since digital – with the reasons for making work, which can be complex and multi-layered. I'm not sure photography has advantages really, it's just another means of expression, of creating subjective interpretations and presenting that for various reasons and audiences.



@Margaret Mitchell





@Margaret Mitchell

*How do you get inspired to choose a specific subject to photograph?*

I've always been a documentary photographer at heart. I love narrative and the ability to evoke emotion in a viewer through images. I also like being able to work with stories or situations and amplify some of the issues and experiences to wider audiences. A lot of what I do is research, lots of reading, thinking, reflecting and it takes time to pull long term work together. But that's part of the process, you need time to contemplate what the main messages are, to decide how to present that and be guided by the people and themes being explored.

*What advice would you give to artists who struggle to find a theme for their work?*

It sounds cliched but it's pretty much true - find your passion and use that. Use your knowledge, skill, and experience. Look at the personal but turn it into the universal, search for those meanings, the connections. Also, read for ideas and for interest. Not necessarily books on art or process, I read a lot of psychology texts and also studied it for a time. I find it helps me develop my thoughts and concepts.

*Can you tell us about your favorite project/artwork you have done.*

That's a hard one because each project or image has its own 'pull'. In some way, whatever I am currently working on is my 'favourite' because that is what occupies my thoughts most. I probably like different pictures for different reasons. Some are standalone images so not attached to a wider project and some are within extensive series. I sometimes even like an image because of the memory attached to it, the wider story that only I may know. So sometimes there are personal reasons and there are more photographic reasons I suppose. And sometimes they join up!

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

I don't wish I'd created other photographers work but I admire their images for many reasons. Sometimes because of the aesthetic qualities, sometimes because of the social, psychological, or political messages within them - more often a mixture. There's an image by Diane Arbus of a flower girl at a wedding, in some ways it appears a fairly straightforward photograph but it's evocative and somewhat perplexing, I want to unpack the story. Another amazing image is by Trent Parke of a bus passing on a Sydney street. His work is innovative, emotive, complex, layered and aesthetically amazing.

*Is there an artist or studio you would love to collaborate with?*

I don't have a specific person in mind but would like to explore collaborative ideas for storytelling. Working on self-directed projects can be fairly insular and whilst time and space is needed to develop work, bringing other ideas in once the main images are completed could be quite exciting. My last exhibition used photography, video, wall text, printed book and newsprint. I put these together myself so it would be great to collab with someone with their own skills and ideas to see what that creates.

*What are some aspects of Photography that people often do not know or overlook?*

**"PRACTICE UTMOST RESPONSIBILITY IN YOUR WORK"**

*[continues on next page]*



*[continued]*


I'll return to the idea that photography is 'easy'. In some ways it's the easiest thing in the world, you pick up your phone and take a snap of what's in front of you. But photography is complex– its starts with the reasons; why are you doing this, what is pulling you into this particular subject, what is your reason, your message, your drive? If you are working with people, how does that personal choice of being a photographer impact them? What is their part, how do you make sure you are working ethically? What are the wider questions you need to ask yourself? Are you working with responsibility uppermost in your practice?

*What equipment do you use?*

A variety of cameras. I photograph most of my personal work on medium format film but will use whatever I need for the situation. For example, I started to work with a larger format digital camera because I needed to hand hold at slow speeds in low light and I couldn't do that with my usual film camera. I don't like always like using tripods as it interrupts a connection when you are photographing someone. I work mainly digitally for any editorial jobs as it has a faster turnaround. I don't get hung up on equipment or processes but just use what the specific situation calls for. So whilst I like working on film, it's become very expensive and is not always ideal.

*What advice would you give to people wanting to start photography?*

Enjoy and explore! Find what interests you and work on that. Also, try and create a support network as being a photographer can be isolating sometimes.

 @margaret.mitchell

 @MargaretMitchell

[www.margaretmitchell.co.uk](http://www.margaretmitchell.co.uk)

[hello@margaretmitchell.co.uk](mailto:hello@margaretmitchell.co.uk)

**"FIND YOUR  
PASSION AND  
USE THAT"**



@Margaret Mitchell





Section 2: Music

**One Night Eight & Wine Moms**

*Audio*  
3rd February, 18:30

**Loupe, Pedalo & Kardo**

*King Tut's Wah Wah Hut*  
7th February, 19:30

**Circa Waves**

*Saint Luke's*  
7th February, 19:00

**1975**

*OVO Hydro*  
8th February, 18:30

**Bandit**

*The Garage (Attic Bar)*  
9th February, 19:00

**Vintage Explosion**

*Glasgow Royal Concert Hall*  
10th February, 18:30

**King Tut's Presents: Vacant Pavements + Sacred Noise**

*King Tut's Wah Wah Hut*  
11th February, 19:30

**Bombay Bicycle Club**

*Barrowland Ballroom*  
12th February, 19:00

**This Feeling featuring The Rampants & many more**

*Broadcast*  
17th February, 19:00

**King Nun + support Oh Romance**

*Broadcast*  
18th February, 19:00

**Fizz**

*Old Fruitmarket*  
20th February, 19:00

**STRAiD**

*McChuills*  
23rd February, 19:30

**The Bracknall**

*Slay*  
23rd February, 19:30

**King Tut's Presents: PVC + So Boring**

*King Tut's Wah Wah Hut*  
1st March, 19:30

**Cast**

*SWG3*  
1st March, 19:00

**The Luka State with support Carsick**

*Cathouse*  
2nd March, 19:00

**X Ambassadors**

*Saint Luke's*  
5th March, 19:00

**Dazed & Confused with support The Exhales & Kloans**

*SWG3 Poetry Club*  
8th March, 19:00

**Elle King**

*OVO Hydro*  
9th March, 16:30

**Judas Priest**

*OVO Hydro*  
11th March, 18:00

**INTIMATE GIG: Heatwave Promotions Debut Show**

*Ushi's Coffee Corner*  
15th March, 19:00

**Echo and the Bunnymen**

*Barrowland Ballroom*  
20th March, 19:00

**Rock & Roll Storyteller, Acoustic Songs and Stories**

*Hard Rock Café*  
22nd March, 19:00

**Basht.**

*Nice N Sleazy*  
30th March, 19:00

# LOVE GIGS & CONCERTS







## ◆ Interview

# VANDERLXE

*Can you introduce yourselves?*

**[Sean]** I'm Sean and I play rhythm guitar and sing in the band.

**[Becky]** I'm Becky and I sing and play bass!

**[Calum]** I'm Calum and I play lead guitar and occasionally take photos in the band.

**[Jamie]** I'm Jamie and I play drums!

*How did you decide to form a band?*

**[Sean]** I had had quite a lot of songs written from COVID onwards and really wanted to perform them live with a band onstage and get that buzz from working with friends and fellow musicians again. Initially, I contacted Calum as we've known each other for a long time from playing in different bands when we were still in High School and we'd always gotten on well and obviously he's a great guitarist as well! Then we contacted Becky as I'd known her through family connections and knew she was a great singer/songwriter and was really up for doing collaborative writing. And Jamie has recently just joined us recently to complete the line-up after seeing him play and getting to know him. We knew he'd be a perfect fit and addition for the band both creatively and personally.

*Would you say a band name is important? If so, how?*

## "MUSIC ITSELF CREATES THE PERCEPTION"

**[Sean]** I would say it's important as it's your brand and it's the first impression people will have of you if they aren't familiar with your music. I would also say though that the music itself creates the perception that people have of the name over time and probably becomes less important the more established you are.

*In today's world with unlimited access to information, art and music, where do you find your own personal inspiration?*

**[Sean]** Personally, I find inspiration through personal experiences - good and bad - and observing the world around me. I like to write about things I'm passionate about whether that's introspective or writing about things happening at a wider scale in politics or communities I'm part of. I think it's impossible to separate the personal from the political, so I think the best writing comes from incorporating them both and it's what makes songs universal and relatable.

**[Becky]** I find exploring new genres and being open minded with my music taste gives me great inspiration when writing and performing.

**[Jamie]** I feel like the more stuff you read the more that you know and that's pretty similar with music, the

more you delve in and explore the more you get out of it.

**[Calum]** I feel like immersing yourself in the culture and the scene, going to as many different gigs as possible, playing with different bands and listening to a wide range of music is what gives me inspiration.

*Song you wish you had written?*

**[Sean]** 'Where the Streets Have No Name' by U2... it's emotional, cinematic...uplifting and euphoric. I think music can be a form of escapism and release. Almost like searching for a higher ground or a feeling which goes beyond mere words or dialogue. I think that song is a testament to that, especially live. Also, these are all elements which we as a band try to capture in our music as well.

**[Calum]** 'Everything in Its Right Place', Radiohead. I love the musicality and experimentation of this song and I feel like it pushes boundaries which I love.

**[Becky]** 'Sabotage', Beastie Boys. It's just so different, it is rock blended in with rap, a blend of genre and it's just a sick tune.

**[Jamie]** 'Caroline' by Fleetwood Mac, I just love the drums on it so much and I think it adds so much depth to the track.

*What do you think makes a successful album cover or gig poster?*

**[Sean]** I think something that is striking, unique and something that's identifiable to the band. All of our artwork thus far has been done by Rory Kennedy who is amazing. It has given us a consistency and continuity with each release which I feel helps our audience to see our artwork and identify it with us which is really cool.

**[Calum]** Yeah, I think having an identifiable style is really important.

**[Jamie]** Yeah, I think you want continuity but you don't want all your covers to be the exact same at the same time and I think we've managed to find the right balance.

**[Becky]** Rory is a sick artist.

*Favourite thing about being a musician, least favourite?*

## "THE SATISFACTION OF CREATING SOMETHING OF YOURS"

**[Sean]** My favourite thing about being a musician is seeing the development of songs from being written in a small room, to being worked on by the four of us



in the rehearsal space and the studio to seeing them being sung back at live shows.

**[Becky]** I guess my favourite thing about it is being able to understand music in a deeper sense, it's a more intimate relationship with music, you're not just listening you're creating.

**[Jamie]** Yeah, the feeling of a track coming together after the work we've put into it is really satisfying for me.

**[Calum]** For me it's about self-expression and connecting with other people and the satisfaction of creating something of worth.

**[Sean]** Least favourite – not having a roadie and having to carry equipment to and from rehearsals/ gigs!

*Any genres you wish to explore?*

**[Sean]** Not a genre as such but we are keen to start exploring with synthesizers and different instrumentation within our tracks. However, I feel like the songs themselves dictate what avenues you delve into rather than it being a pre-mediated or conscious decision within ourselves which is the exciting thing though. We'll see where the songs take us!

*Are you in the process of creating new music right now? Or are there any upcoming shows we can look forward to?*

**[Sean]** We are always writing new ideas, whether that's individually or collaboratively. We debuted two brand new tracks that our recent gig at McChuills, one of which was written by myself and the other by Becky! Also, we are always working on developing the songs we've already written as well so it's a very active and ongoing process.

Also, we are going to be playing our first show in Edinburgh on Friday 19th April at Sneaky Pete's and other shows on the horizon...watch this space!

**[Becky]** I think it's important to consistently keep writing so that we've always got new songs and pushing forward creatively as a band.

*Tell us a bit about your creative process. Does it begin with a lyric or a melody? Maybe even a concept you all wish to explore?*

**[Sean]** For me it fluctuates greatly song by song. Sometimes it'll start with a chord progression or a melody that grabs my attention and is something that excites me enough to want to pursue. Then other times I have lyrics written and try to write music around that and try to create an atmosphere that best captures the essence or feel I want to create within the song. That also comes from everyone's creative contributions though, for example there is a track we have called 'There Must Be A Way Out' where during the verses Calum plays a really atmospheric lead

guitar part on the ebow which sounds haunting and beautiful at the same time. It perfectly encapsulated the mood I initially envisioned for the track.

Also, in one of the newer tracks me and Becky wrote called 'This Plastic Ego', for the verses we wrote down buzzwords of what the music made us feel and wrote lyrics around those which was really fun and an approach we're keen to use in the future.

**[Becky]** For me it starts with a poetic concept. The poems will influence the lyrics and the connotations influence how the melodies and the instrumentation progresses from that. Most of the poems are written based of personal experiences and it allows me to self-express during the writing process. Music-wise I just mess around until it feels right. Most of my songs stem from emotions and the best way to get those across is by just feeling it out.

*What makes good teamwork?*

## "CREATING THAT SPACE FOR OPINIONS AND CREATIVITY"

**[Sean]** I think acknowledging and valuing everyone's contribution and playing to everyone's strengths within the band. Creating that space for each of us to contribute our own input in order to produce something which is greater than the sum of its parts. Also having both myself and Becky in lead vocals it means that it gives the opportunity to write from two different perspectives and opens up a range of possibilities. Again, the song dictates whether one of us should take the lead or whether it should be split between us both.

**[Calum]** Yeah, I think being able to compromise is also a very important thing for when working as a band.

**[Becky]** I would also add good communication as well, which I think we work well at.

*Can you share a moment when you felt your hard work as a band really paid off?*

**[Sean]** I think our latest sold-out show at McChuills celebrating the release of Terrible Comfort was just amazing and it was such a buzz hearing people from the crowd singing back our lyrics, so yeah that and the reaction to this latest single in particular, it seems like it's really resonating with people which we're all thrilled about.

**[Calum]** Yeah agreed, McChuills was a big moment in our journey as a band so far and we all really pleased with how our latest single is doing.

**[Becky]** I had so many people messaging me about

the gig and how much they enjoyed it, that was such a great feeling.

**[Jamie]** Yeah I was absolutely buzzed after the gig and still am, it was my first gig with the band and was a really special feeling!

*Any final comments?*

[Sean] Please check out our music and follow us on our socials! You can find all the links here [linktr.ee/vanderlye\\_](https://linktr.ee/vanderlye_)

*Thank you!*

 @vanderlye\_

 @Vanderlye

 [linktr.ee/vanderlye\\_](https://linktr.ee/vanderlye_)



## ◆ Interview

# THE RUNAWAY MODELS



@The Runaway Models



@Runaway\_Models



@runawaymodelsband

Photo Credit: Willow Murphy

# THE RUNAWAY MODELS

*Can you introduce yourselves?*

We are the Runaway Models. Peter is our bassist and lead singer with Bernie on guitar.

*Have you always wanted to be in a band?*

All of us have always wanted to be in a band. Jakob (guitarist) has been in bands for as long as we've known him, while Bernard (other guitarist) and Peter played in bands together growing up. We all have always loved listening to music and enjoyed playing instruments so making it with each other is something we've always wanted to do.

*If you could describe your band in just one word, what would it be?*

Fast.

*Does the band's name have a special meaning? How did you decide on it?*

It was a lyric in a Fontaines DC song, "Boys in the Better Land": "The radio is all about a Runaway Model". We had our first gig coming up and we were nameless, and Dogrel had just come out. We were giving it a spin and heard that and thought it had a ring to it. Naming a band is famously the hardest part so thank you Grian and company, you have helped us a lot.

*What is the inspiration behind your music?*

Making a racket and making people move.

*A song you wish you had written? And why?*

There's so many, probably 'Drive-In-Saturday' by David Bowie and 'God Only Knows' by the Beach Boys.

*What do you think makes a successful album cover or gig poster?*

A reflection of the sound of the band probably, it should jump out at you too.

*How does the 'behind the scenes' of recording a song look like?*

We record with Ronan at Greendoor in Glasgow, we always record live. Four beers, a quarter ounce and Ronan is literally all we need, we just play the song until we get it good.

*Are you in the process of creating new music right now? Or are there any upcoming shows we can look forward to?*

We've got a lot coming up. After "Pretty Little Lies" you can expect another single at the end of February. We're playing Nice n Sleazy's on the 8th of February supporting Feral Family on their album tour which we're buzzing for. After that we've got a headline gig at Roots in Dundee on the 24th of February and a week later, we're headlining the Hug n Pint on the 1st of March. Plenty to be getting on with and we better see all of you there.

*Being originally from Fife, what is the biggest difference you have noticed in terms of music and being a band when you moved to Glasgow?*

It is black and white really. There's way more bands through here, way more places to play, and because of that there is a massive melting pot of loads of different styles in Glasgow. The biggest killer for young bands is having limited or no places to play and I think a lot of bands suffer from that.

*What is the secret behind teamwork when in a band?*

Honesty.

*If you could go back in time, what advice would you give to yourselves when you were just starting the band?*

Stand up for yourselves, don't take shit gig offers with shit ticket deals and don't be afraid to piss people off.

Thank you!




◆ Review

# 'DOGMA' NEW SINGLE 2 FEBRU- ARY RE- LEASE



## WINE MOMS NEWEST SINGLE 'DOGMA' OUT 02/02

 @winemomsbandofficial

 @WineMoms

The local punk scene has always been a breeding ground for raw energy, rebellious spirit, and unfiltered expression. The anticipation is high for the upcoming single, "Dogma", from Wine Moms, a promising group that has been making waves in the underground scene with previous headlines at King Tut's Wah Wah Hut and Nice 'n' Sleazy, joining Welsh rockers, James and the Cold Gun on tour, and playing with countless bands such as BLK, Master Peace, Grandmas House, and many many more.

"Dogma" kicks off with a relentless burst of energy, immediately setting the tone for what's to come. The guitar riffs are gritty and impenitent, capturing the essence of classic punk rock. The drumming is tight and propulsive, providing a solid backbone for the track. The band's musicality is commendable, staying true to the punk ethos while infusing their own unique flavor into the mix. The vocals in "Dogma" carry a snarling, rebellious quality that fits well within the punk genre and the lead singer's delivery is passionate, channeling the angst and frustration often associated with punk music. We must say that we quite like the single's name 'Dogma' as punk is all about breaking down the societal dogma, or is punk trying to make a new one?

Wine Moms newest single has a memorable quality that lingers in the mind after the first listen. The chorus is anthemic, inviting listeners to join in and embrace the rebellious spirit the band advocates. The Scott Street Magazine Team as a student led Glasgow School of Art publication want to specifically commend Wine Moms' cover artworks, that definitely portray the band's character and sound through the usage collage, textured and manipulated typography and hand drawn elements.

*It's loud, it's gritty, it's unapologetic, it's punk.*



◆ Feature

# THE ZEBECKS

Photographer: Daniel Blake

(From Left to Right) Max Robertson (Bass Guitar), Dan O'Shanter (Lead Vocals/Guitar), Hayden Peace (Guitar), Aiden Smith (Drums)



'Medicate' out on 09/09

 @The Zebecks

 @thezebecks

## ***What is the story behind your upcoming single Medicate?***

Our upcoming single Medicate is about toxic masculinity and our experience as men in Scotland. The lyrics were inspired by the nightlife of Glasgow and the problematic attitudes and behaviour perpetuated by men. Themes of substance abuse, mental health, and sexuality are explored through an angered and ironic voice which condemns the toxic culture whilst situating itself within it. Our purpose with writing a song about this topic is to challenge the culture we ourselves are a part of and to hopefully start conversations within male friend groups.

## ***What are the lines of lyric that you believe are the most powerful?***

*If my parents saw me now  
Say you think they'd understand  
I see flowers in their hands  
And rivers running in their eyes*

We find the second verse to be the most powerful of Medicate's lyrics. This specific section is perhaps the only ambiguous part of a very direct song. Wondering if your parents are judging your own actions and decisions is a universal experience and trying to live up to their expectations can lead to intense, bottled-up pressure at times. The second part alludes to imagining the reaction once barriers of parental expectation have been broken down and your internal self has been revealed. It is the typical masculine trait of maintaining pride and not opening up to your loved ones about your feelings. The uncertainty in the lines really supports that this is an unhealthy way to be.

## ***What did the process of writing and producing the song look like?***

Medicate went through multiple iterations of the lyrics. Dealing with such an important topic, it took a lot of tries to get it right. Our frontman, Dan O'Shanter ran his lyrics by other poet friends to validate the message he was trying to convey, and he constantly maintained the concept of situating the lyrics within the culture itself so that it came from an

authentic place. We entered the studio with a lot of ambition and asked our producer Jamie Holmes to push us harder than he ever has before. He replied with 'challenge accepted' and what followed was a brutal session full of back-to-back takes and few breaks. Dan recorded 12 full vocal takes non-stop to get across the desperation and anger that the lyrics suggest. Jamie was immediately deleting full instrumental takes if they were not perfect and we went through excruciating effort to finish the song. It was a challenging experience, but the frantic energy of the recording process definitely comes across in the final track.

## ***What is one aspect of this single release that you like the most?***

Our favourite characteristic of this single release was the cohesive visual art we have paired with the music. Our press shoot, artwork, and music video all followed a clear vision which tied everything together and pushed the agenda. We used a blue/black colour scheme and conveyed this through the lighting in the club, the streetlamps, the 'blue-hour' sky, and overall, managed to portray a gritty depiction of Glasgow nightlife. For the video, we focused on creating as much movement as possible to convey the energy we radiate as a band. This was also symbolic of the restraints of toxic masculinity being resisted against with unnatural body movements captured throughout.

## ***What role do you believe music has in spreading a message or an idea?***

In our personal experience music has always been a means to express feelings which are difficult to say in words alone. Medicate has allowed us to push a message that we all strongly believe in and one that can make a genuine difference in our community. As an all-male band, we feel it is our duty to use our growing platform to challenge toxic behaviour within men. This is an issue which we see on a day-to-day basis and one that our culture minimises. The song stands on its own incredibly well but having the chance to have a positive impact on the people around us is just as important.



# UPCOMING MARKETS

**The Witches Cove Market**  
*Glasgow University Union (GUU)*  
3rd February, 11:00-16:00

**MOXIE Vintage & Preloved Pop Up**  
*BLCHD Salon, G11 7PD*  
4th February, 10:00-18:00

**Book at the Botanics Fair**  
*Glasgow Botanic Gardens*  
4th February, 2nd, 3rd, 29th, 30th &  
31st March, 10:00-17:00

**Blochairn Car Boot Sale**  
*Blochairn Market, G21 2DU*  
Every Sunday, 6:00-13:00

**Partick Farmers & Speciality Market**  
*Glasgow Farmers Market – Mansfield*  
10th, 24th February & 9th, 23rd March,  
10:00-14:00

**Worth the Weight Vintage Kilo Sale**  
*The Briggait*  
11th February, 10:00-16:00

**Glasgow QM Union Headlock Vintage  
Clothing Sale**  
*QMU Venue*  
13th February, 10:00-17:00

**Milngavie Market**  
*Douglas Street, G62 6PB*  
16th February, 15th March, 10:00-15:00

**Second Hand Rose Sale**  
*The Britannia Panopticon Music Hall*  
17th February, 9th March, 12:00-17:00

## ◆ Section 3: Shops

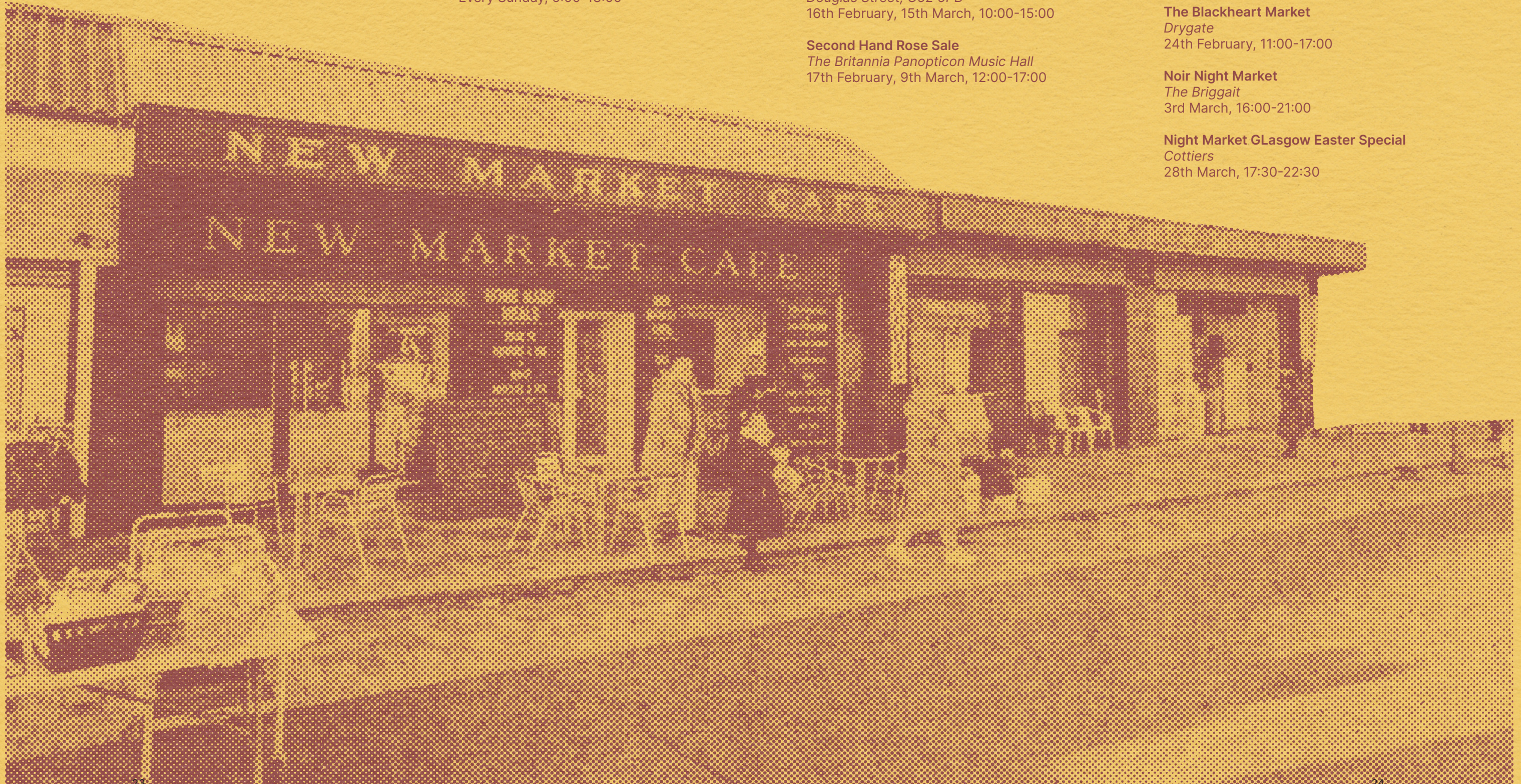
**Big Record Fairs by VIP Record Fairs**  
*31 Bellahouston Drive, G52 1HH*  
17th February, 9:00-15:30

**Antique, Vintage and Collectors Fair**  
*Bellahouston Leisure Centre, G52 IHH*  
18th February, 17th March, 10:00-16:00

**The Blackheart Market**  
*Drygate*  
24th February, 11:00-17:00

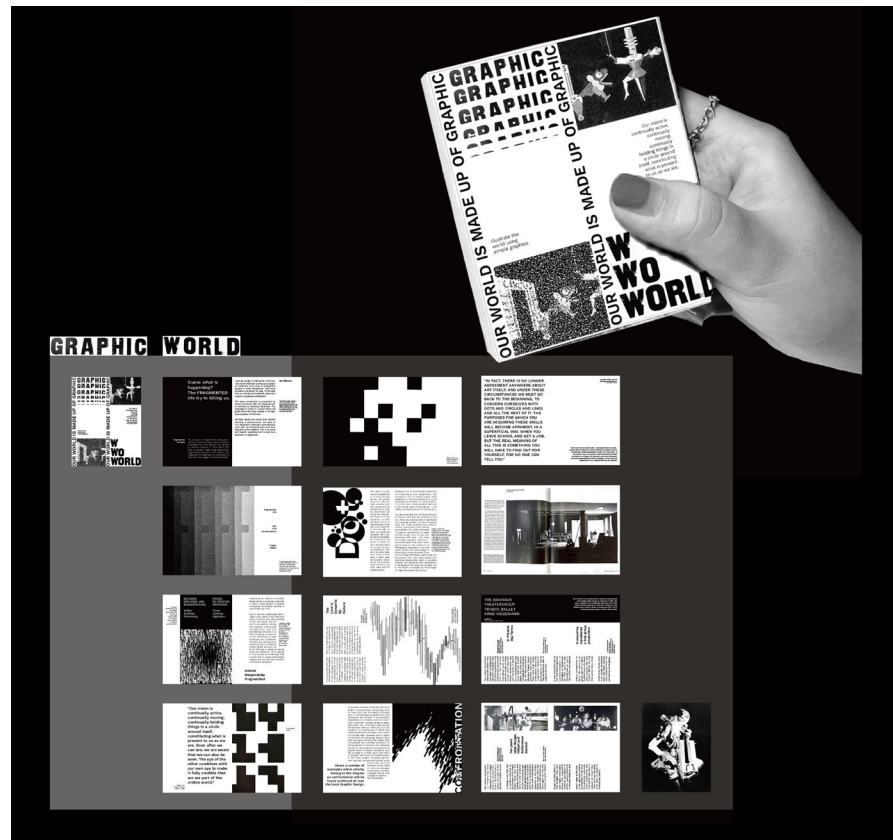
**Noir Night Market**  
*The Briggait*  
3rd March, 16:00-21:00

**Night Market GLasgow Easter Special**  
*Cottiers*  
28th March, 17:30-22:30





# SHI SHI



**Shi Shi**  
MDes Communication Design Y1

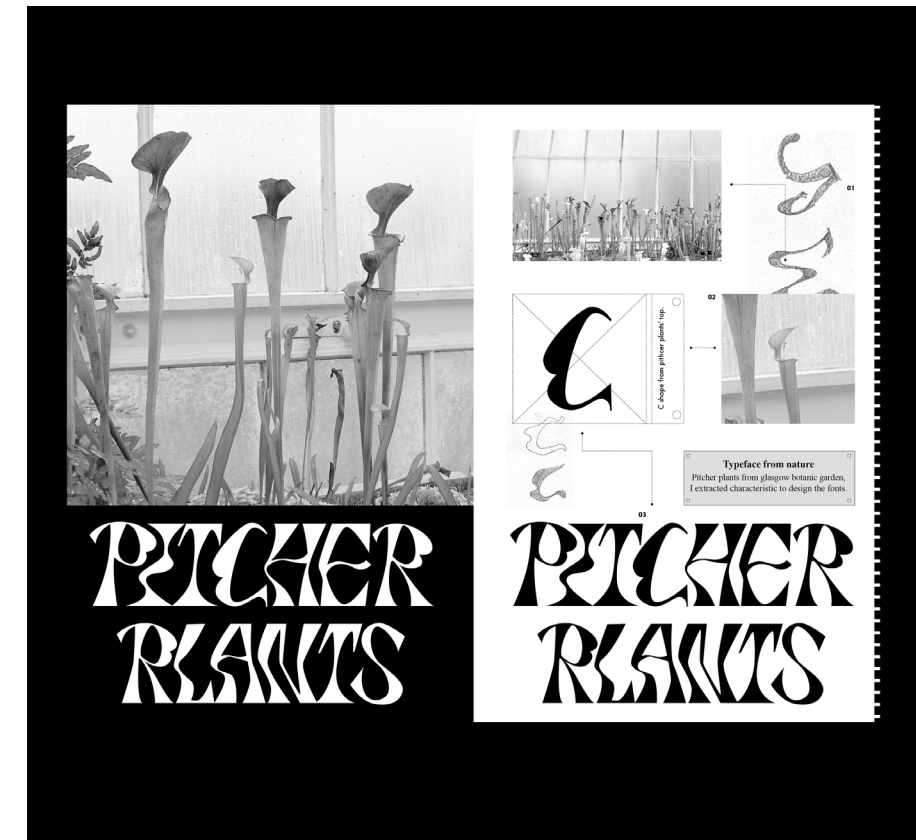
## *A History of Ideas*

We live in a fragmented world, where people learn fragmented knowledge by watching short videos instead of quietly reading books. As a result of this fragmented and frenetic society, many individuals, including those in the design industry, have gradually forgotten their roots.

In the world, most designers only pursue the final design; they keep imitating and piling up visual effects with technology. This kind of design leads to a lack of thinking process. I want to bring everything back to the initial state of this project. The core foundation of design starts from dots, lines, and surfaces. So why don't we try starting again from the basics to complexity?

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# TADORAN FANG



**Taoran Fang**  
MDes Communication Design Y1

## *Pitcher plants font design*

The design of Project 2 requires us to choose a design principle, read books, and learn to transform and inspire historical experience into personal design.

When I read *Typography*, referenced: A comprehensive visual guide to the language, history, and practice of typography. The typeface *Brownstone*, designed by Alejandro Paul, attracted my eyes. The curves and the crosses between the typefaces remind me of the keywords *nature* and *plants*. In my design, I went to the Glasgow Botanic Garden. The unique shape of pitcher plants caught my attention. The slender shape and the opening at the top that opens like a lid are very distinctive.

taoranf



## ◆ Section 4: GSA Student Artworks



**Maebh McManus**  
MDes Communication Design Y2

### *Sonic Typography & Female Characters In Film Music*

This is a project exploring the intersection of music, the representation of women in movie music and typography. Inspired by a piece from the film 'Inception' (2010), where the female lead is symbolised by tense high-pitched strings, through music editing software, the distortion in the type is caused and shaped by the frequencies and sound waves of the music. Highlighting it as a process led project, the data you see is a display of the process it took to make the typeface- raw data, file types, mic information etc, plotted along a music stave in the placement of the notes.



## ◆ The Team



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SEVENTH

STREET

WASHING

ISSUE EIGHT  
JANUARY  
FEBRUARY

