THE GLASGOW SCHOOL: PARE



GSA Publication

February Edition

Issue No.1



Table of Gontents

Section 1 - Art & Design

| Workshops & Exhibitions | 1 |
|------------------------------------|----|
| Events | 2 |
| Interview: Alan Campbell | 3 |
| Interview: Pawel Kudel | 7 |
| Section 2 - Music | |
| Workshops | 11 |
| Events | 12 |
| Interview: The Cowards | 13 |
| Interview: The Skins | 17 |
| Section 3 - Shops & Markets | 21 |
| Section 4 - GSA Student Artworks | 23 |



Sorkshops

PopUp Painting! Sip and Paint

The Old Toll Bar 4th February 2023 15:00 - 17:00 - Paint Winter! 18:00 - 20:00 - Paint Pop Art! Kilmurry & Co 3rd February 2023, 19:30 - 22:00 - Paint Winter! 19th February 2023, 16:30 - 19:00 - Paint Klimt!

Screenprint Workshop at GoMA

Gallery of Modern Art 12th February 2023, 12:00 - 16:00

Resin Jewellery Class

Maryhill Open Artspace 3rd & 11th February 2023, 18:30 - 20:30 11th & 18th February 2023, 14:00 - 16:00

Introduction to Jesmonite Casting

Beginners Fused Glass Workshop

RDW Glass

The Haberdashery

Printshop!

13th - 15th February 2023, 12:00 -16:00

The Deep End Until 9th February 2023

Until 25th February 2023

Glasgow Witchy Bazaar

phibitions

The Love of Print

The Kelvingrove Museum 18th November 2022 – 12th March 2023

Alexandra Bircken: The Doctor

The Hunterian Gallery 4th November 2022 – 12th February 2023

A Solo Exhibition by John McNaught

Project Ability Ltd Opening: 2nd February 2023, 18:00 - 20:00 14th Jan 2023 - 18th Feb 2023

Our World: A Koestler Arts Exhibition for Scotland

Tramway 24th January 2023 - 26th February 2023

Asuf Ishaq: Articles of Home

The Glasgow School of Art 2nd February 2023 - 22nd February 2023

Model Rail Scotland

SEC Centre 24th February 2023 - 26th February 2023 Scotland's biggest model rail display is an opportunity

Look Aboot Ye: Caring Through COVID

Lillie Art Gallery

14th January 2023 - 23rd Feb 2023

CINE[STHESIA]: Queer Identities in Broadcasting

Kevin Hall

8th February 2023, 18:00 - 20:30

Dark Side of the Moon - The FullDome Experience

Glasgow Science Centre Until 18th February 2023 - 19:00

Titanic Remastered in 3D

Cineworld 10th February 2023

Movie Memories: Arsenic and Old Lace - 35mm

GFT, 12 Rose Street, G3 6RB 16th February 2023

Whiskey and Books Festival 7th February 2023, 22:00 - The Macallan & Pip Hills 9th February 2023, 22:00 - Bowmore & Frank Quitely

Strathbungo Window Wonderland

Glasgow South Side 25th February 2023, 18:00 - 19:00

Battlefield Window Wonderland

Glasgow Battlefield 11th February - 14th February 2023, 18:00 - 21:00

Gab31 A Get Together For Creative Folk

Sloans

9th February, 18:00



Can you introduce yourself?

[Alan] I'm Alan Campbell and I am an artist based in Glasgow. I was raised here and I studied politics and economics at Glasgow Caledonian. I have no formal Arts education, but did weekly evening classes at the Glasgow print studio for a few weeks for some time. I learned to screen print there with Alasdair Wallace and then I've just started releasing screen print since like 2010.

What inspired you to go into the field of art?

[Alan] I was always really into art since primary school. The headmaster was really into art so he had slides that he would put up on a big screen and describe different paintings. So, it was something very early on I can see like, "oh people are really passionate about this" and I always enjoyed it.

Would you say that people are sometimes intimated to go into art?

[Alan] Yeah. My parents worked in factories and they're from a working-class background. So even going to university was a big thing. They were a bit weird about art until I did an art fair called 'Vault Art Fair' at The Briggait years ago which was organized by Patricia Flemming Projects. I also had a little space in this gallery where my studio was based called Iron B Bratz and they had a stall, so I had like some prints there and my parents came along to see it and just right in front of them, a girl comes up and went by like that original drawing and it was 200 pounds or something, which isn't crazy, but for my parents, it was like, oh, they could see the direct connection where my work could be worth money or something. It's obviously very tough though. To juggle it all, to keep all the wheels going. It's constantly just about keeping the wheels going.

How would you describe the art and design scene here in Glasgow? Is there something you specifically like or dislike about it?

[Alan] There are strong people and strong companies that are standing out and doing their own things that are interesting like Risotto Studio, Gabriella, she's incredible. Just in Glasgow, as we saw at the print fair, people were in from all over, some coming from down south, then a couple from Europe, Netherlands. So, it was well-curated. The women who run the classic print fair, do one event a year, that's it, and they don't try to make money out of it. In the art scene here, we are more open, people are more willing to tell you where they've got something made or who did best for the most. I've seen them in other places, and you know, you go to openings and galleries and everyone is friendly and chatting and no one's like, who are you? Why are you here? It's very much friendly and open. People are here and they make stuff they want to share. Like I print at the Glasgow print studio, and you have people printing alongside you who are like Turner Prize nominees and Ciara Phillips, who's away

to Norway now and Claire Barkley, Scott Myles. Nicolas Party used to print there all the time as well, plus really established Glasgow-based artists like John Garden used to be there a lot as well. So, you see all these people coming out and everyone's friendly and nice and willing to share information.

How did you get involved in getting your works exhibited at the Glasgow Print Fair?

[Alan] So this was the first one back in person after COVID, they did two years just online and released prints online via the artist. Everyone did their own thing. I wasn't involved in those two, but I was involved in the first one. I had gotten an email out of the blue saying they love my work and would like me to take part.

What would you say are the main obstacles that you have based on becoming an artist, illustrator and designer?

[Alan] As I said, just keep the wheels moving on. Everything that you're constantly making, looking for opportunities and when you're tired, still going to the studio, still doing things and obviously there are a lot of sacrifices to do these things where you would maybe rather go sit on the couch or go to the pub with friends or go on dates. It's hard enough if you're perfectly healthy doing these things, but if you also have any disabilities or illnesses, makes it tough. Just keeping this constant momentum going that you're making something and like it often doesn't really matter what it is. But then also within that, you must take care of yourself and not push yourself too much. Basically a delicate balance of not pushing yourself too much or you will burn out and just be sick of it and hate everything about it. You can either have a part-time job to pay bills or make work that's maybe more accessible so more people can have. So, it's like a sort of balancing act of freedom. Freedom versus paying your bills.

Can you describe this artwork to us and the design process behind it?

[Alan] This is the Nightingale, based on the opera by Igor Stravinsky and it is supposed to be like a poster for the debut performance. There is a guy from California called Chris Jalufka, who was running a series of prints all based on different operas and a bunch of artists I'm friends with were part of it. So, I reached out about doing something for it and he was into it. And then, the thing I was working on didn't work out and I was like, I'll just come back when I've got something. So, I came back with something, and he ghosted me on it and I was like, fine, I'll just release it myself. The opera itself is set in China and it tells the story of the Emperor who is sick and the Nightingale bird comes and charms death which saves him. It's based on Hans Christian Anderson's story. So basically, the artist, the guy who commissioned was based in California and then I'm a Scottish artist, the opera set in China. The book is written by Hans Christian Anderson, who's Danish and then also the type is in French because this opera first debuted in France. So, it has all these different connections. Usually, I try and look for reasons why I should do something a certain way but at that point, there was so much going on, so I just sort of went with a very, I call it the Wiener Werkstätte, that kind of Austrian art movement from 1800 like 'The Vienna Secession'. But yeah, I kind of just went for it. The skeleton is based on this painting that's in the anatomy museum in Amsterdam.

This is a screen print, correct?

[Alan] Yeah. So, I've done a three-color screen print. So, there's this version with the blue and then there's a red version with the gold. Yeah. So they're metal. They're very shiny as well.

Does the dimension play a role?

[Alan] It's 18 by 24 inches because I used to ship so much stuff to America and I work with a bunch of American galleries. It's in this format and it's also just like all the other prints I collect. My sketchbook is in that ratio as well. I've just been designing in that format for 20 years now, but I enjoy it and I like having this quality of work where it's all consistent and you have control altogether.

Would you say that screen print gives you that freedom to experiment more with colors and come and composition?

[Alan] Yeah, I used to do them all full size on sheets of acetate and just draw the individual layers one way by hand. Obviously now I use them, I work on a wacom, like, I just draw straight on the screen and that's how I work. But yeah, it's just nice, clean, flat, sharp, and I can get those colors to be very, very pigmented and sharp.

What is your favourite technique of printing? Do you want to try some other technique?

[Alan] Um, there's obviously different ways of doing things like etching. I've done etching a little bit and I've done some linocuts. They are very intricate, labour based and can be very tricky.

that you tend to repeat, maybe consciously or unconsciously? Like a certain style, colours or motifs.

[Alan] Yeah, they're all very red. It's kind of from my hometown, a place called Airdrie that's like, half an hour outside Glasgow. And our football team is the Airdrie Diamonds and the colors they use are red and white. My dad was a big supporter of them, and he passed away when I was 19. So, I have a lot of repeating motifs with that kind of diamond. So, there's a lot of repetitive shapes and forms, a lot of circles and reds. To a point they're conscious and then to another point, they develop and sort of turn

into different ideas. I'm always trying to make them interesting, I take on different art styles depending on what I am working on. I take inspiration from books often, so if the book is written in Japan or written in Japanese then I'll maybe put a Japanese type on it. If it's written in Germany, sometimes then a German type or even the styles based on like the art movements around those time periods. Sometimes it's just like looking for a reason, why it should or shouldn't be that way.

Do you have a favourite artist and designer and is there a specific artwork or design that exists that you wish you had done?

[Alan] Oh, there are so many I really enjoy. From the Viennese Secession, Koloman Moser, he is really interesting, I really like his stuff. Obviously, I used a lot of shapes and motifs from there. But there are so many different influences. I'm really into so many things and I just sort of absorb it all and then just bomb into a concoction. Obviously, I really like Matisse and Picasso and a lot more abstract things. James Jean is obviously incredible. There are so many of his friends that I've kind of got to know over the years whose work I really love. They are very stylish, clear and clean. I'm into individual-like styles, but it's more of the thing of doing things their own way. Artwork-wise, maybe something just now I really love is one of my friend's, Peter Diamond. He is a Canadian artist who's based in Vienna now and he did this poster for Pearl Jam. It's like a Baroque, man on a horse with all these flames but jumping off a hill, and these apples, and there's like a story about it and it's for a gig. So, they handed out apples at the Pinkpop Festival, which is where the gig was. So, he sort of got all this movement in like this very stylized nature and it's beautiful. I tried to buy one on the drop when he released them online. I couldn't get one, but I was down in Harrogate for Thought Bubble and he was over from Vienna for that, so I managed to get one of them then. But they were like, what was that? Was it 50 pounds then? It's like a seven-color screen print. So, it's the same way, I try to make sure my stuff is affordable.

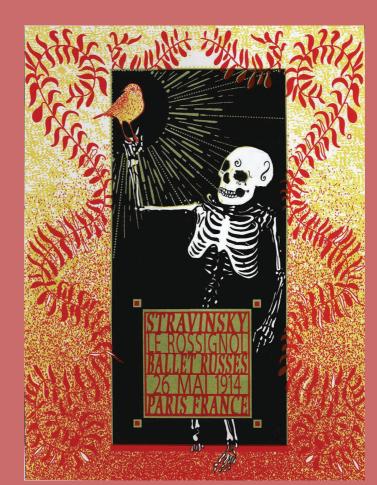
Is there a designer or studio either here in Scotland or anywhere in the world that you would love to collaborate with?

Would you say that there's something in your artworks [Alan] Obviously there are people who have amazing skills and in Glasgow, like 'Timorous Beasties' who hand-make screen print wallpaper that are just very loud and are very stylish. I think it's in the West End of Glasgow. They have a shop on the Great Western Road, and that's huge. They've been here for 25 years, and they have showrooms in different settings now. They're amazing. I would love to do some more gig posters or some actual book covers would be nice down the line for Puffin.

What advice would you give to people who want to enter the field of art and design and want to do what you do?

[Alan] You can totally enjoy it and do it for fun. But if you're wanting to do it as a career, understand the work and sacrifices, how hard it can be to do at a level, even though I make a lot of things and I keep it all going, when I sell prints and stuff, like it's all like stuff I made like five years ago or like 7, 8, 9,10, 11 years ago. It's accumulating a body of work. I can sort of do well at times, but like other times, like I'll sell nothing, and I wouldn't get any commissions so I just do my own thing. I guess just being able to work under your own steam is really good and to be able to constantly make things and not need to wait for those briefs from companies because companies really don't pay very much as well.

Thank you very much!





Dalancampbellart



bio.site/Alancampbellart



We know you are GSA Alumni and from interactive design, but tell me more about yourself! Why did you choose GSA?

[Pawel] I am Pawel, I've been here for ten years. I moved here a while ago to go to university at GSA. The course I did was called digital culture back then, now it's interaction design. I graduated college, got a job at ISO, which is not even a job I knew existed. It's like one of those weird jobs where it's really difficult to explain what you're doing, but It's also everything you like to do. Basically coming to work, as always. It's never a drag.

[Pawel] As shitty as it was, I really enjoyed my first processing project. The programming language were really basic, but it lets you do a lot of very instant feedback type things. And the very first time I start programming, I was like, Oh my God, this is amazing. This makes sense. And I mean, I am proud of other projects as well but that was kind of my breakthrough the programming language were ally basic, but it lets you do a lot of very instant feedback type things. And the very first time I start programming, I was like, Oh my God, this is amazing. This makes sense. And I mean, I am proud of other projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but that was kind of my breakthrough the projects as well but the

What is the key that made you choose interactive design?

[Pawel] So really it was just down to, because I'm Polish and we're in the European Union and I wanted to study in English abroad and fairly cheaply or free preferably. So it's just kind of pinpointed Scotland like, Oh, if I've got the SAS, I can apply and basically be fine with the economical situation. And there were a few courses. It was one in Dundee. I actually applied for Com Des as well in GSA but I didn't get it. And there was culture and interaction design in Dundee. But then I was like, okay, well, if I can't get there then I might as well just stay here. And by the time I graduated from GSA, I didn't even consider moving out because I really liked Glasgow. It was Scotland, English speaking, a nice city, the history connected to the school, and digital culture and interaction design. I actually went to open days and that's how it kind of caught my eye. Basically because you have strictly art courses, strictly design courses and there's actually not a tech course. Interaction Design at GSA was the most tech one because it was focussed on all three at the same time and that slogan was kind of enough to drive me in.

Heard that you had done quite a lot of collaborations while you were still in school. Would you mind sharing with us how that was? Which is the most impressive one you have ever done?

[Pawel] Yeah, just accidents. You just talk to people and someone says, Oh, I'm doing this. And all you have to do most of the time is just be like, Oh, I want to do that too. Can I help? And then it works out sometimes. It sometimes doesn't work out. Sometimes you just keep meeting these people. Sometimes it's just like a one off thing. And it's really you just have to kind of say yes and wander about and talk to people. And, you know, there's one biggest project that I've done with, uh, masters students from Sim Des (Simulation Design). Basically the, you know, the big juicy building. It's the BBC. Yeah, it was one of these cos I can't remember exactly the name of it. A simulation. There is a simulation visualisation school but the course's name was something with audio. But I was just looking for collaborators and the three people showed up. Me and a couple of girls too, uh. You might have heard of Vaj Power. They're running like club nights with visualisations.

Tell us about your favorite project(s) you have done in school/outside. Heard that you have done a project in the Burrell Collection, mind sharing it with us?

[Pawel] As shitty as it was, I really enjoyed my first processing project. The programming language was really basic, but it lets you do a lot of very instant feedback type things. And the very first time I started programming, I was like, Oh my God, this is amazing. This makes sense. And I mean, I am proud of other projects as well but that was kind of my breakthrough that would be amazing. I was first here as well, so I was just kind of still enthusiastic and pretty open. it was like a confirmation that, yeah, I think I've gotten to the right course, basically. So, you know, in a way, every project because what I do is it's going kind of across most projects and studio. And then there are some fun ones. By the end of the day, there's fun elements and even a shittest project where you have to deal with really terrible clients. And you barely sleep because there's a lot of work. You have to find solutions, like next day something breaks all these, all these little problems that I've managed to solve, because that's the fun part. But talking specifically, I think so far some of the best work we've done, at least from my perspective, is in Odense in Denmark, and it's a Hans Christian Andersen museum. I think that was the first time I was involved in like a bunch of very complicated interactive pieces and, just the scale of the project and what was going on in there was kind of insane because the whole idea was you walk into a museum with a pair of headphones and a little dongle on your head that chucks you where you are and streams different bits of audio. It was a nightmare to work with people who were developing this because it was a separate company. But that's a whole different story. But the outcome was good. I think in the end there's one exhibit where you're basically in front of the wall with a shadow and you discover some pictures of that later and then your shadow central casted like the Connect to Beam being tracked. Then you move about, it copies your movement, and then it starts animating on its own. And obviously, that's Hans Christian Andersen. So that detaches from your story and does stuff and then comes back. And I was like, We need to do motion capture for the shadow. We need to develop tracking for life users, we need to make everything look nice. It has to work on a curved wall with two big projectors, a whole bunch of fun stuff, and then work with audio. I don't want to take too much credit because basically we've got an amazing interactive developer here who's making things incredibly pretty and I just kind of give him a hand here and there when they need to implement a sensor or take something or write a bit of code. So we work together at the end of the day. I think, but I really like helping people who have big ideas. So, for me, the most fun thing is just to kind of be backstage, setting things up, tweaking things.

Tell us about your creative process. How do you start a project? From imagination to bringing the artwork

to life, how does the flow (creative process) go? Take one of the artworks as an example. (How did you judge what kind of effect applies to this artwork, color wise etc.)

[Pawel] Let's just start from interaction design and we've been kind of taught to balance tech, arts, design and then you kind of drift towards your area. Some people just go full creative artists. Tech and design are just there to kind of help them solve problems. I feel like I went more into tech with a bit of design and for me, most of what's happening is like a very simplifying design problem to solve and then I leave creative things and visuals to the creatives here. The product itself doesn't stop there. You've got like a whole team of people from people managing, setting aside time. Creative Director who keeps an eye on everything. Then designers have jobs to focus on specific pieces. And then just me and another developer sometimes are on the bit of code and someone goes on site to install it. So it's not like there is someone who has a great idea and just kind of - let's make this. Pretty much everyone as well is involved and everyone has a bit of a say on both the looks and how things work.

How does the conceptualisation begin? Do you have discussions with the team about the technical/creative aspect?

[Pawel] It's kind of housing, so you have to kind of make this but then it's quite often broad. So it really depends on the project because sometimes an overarching visual style is closer to design than creative work. So we have to fit into a theme. I suppose I'm not the best person to talk about this here. At the end of the day, I am not that involved in this, but. It is a design studio. Do look up unboxed UK, Unboxed festival. That's what's happening across the UK this summer. We are involved in one of the products. Ours was called Story Trails.

Your favourite artist that holds an influence on most of your art style?

[Pawel] There is one guy I absolutely adore and he is a programmer. Daniel Shiffman, he's the man who is just like an evangelist of creative programming and that enthusiasm just got me going. And you just have to, like, watch a video of him teaching anything to understand it immediately. He just looks like exploding with, you can do this and here's how we do it. And this is exciting. And that's how I find him great with processing. He's been very active on YouTube just making hundreds of tutorials and it's just a joy to watch. Yeah, and it's kind of hard to say. He's got a style. He's just very enthusiastic, like enthusiastic programming. I've really enjoyed it because that's also what I like to do. I like to pass on information more than create things because I feel like there's just people who can do a lot more than me. If they had the knowledge, Yeah, well, maybe I can help them get that knowledge or get stuff done or with the knowledge I've got.

What is the biggest challenge have you ever met during the making of? How do you solve it?

[Pawel] The one problem I really messed up was just really down to a computer being spiked to two betas. It wasn't fast enough then for the content, but I think that's such a minor thing. And it was sorted out later by getting a new computer. Every time we start a new project, there's like this one massive thing that's not so, and it's like undercurrents. One of the projects working, we've got this massive wall with 12 projectors, eight connections, four computers. They have to talk to each other, and there's a big take over video on all of them. And there's skeletons tracking across like this 20 by five metre space and 15 speakers playing separate audio. And basically, I'm one of the programmers and another programmer and interaction designer. We're all trying to just work on this and it worked. And we went on sites a couple of months ago, tried it out and it was just you're so happy and it's just working. So there was a lot of challenges with this one, but at the end of the day, it doesn't feel that terrible, uh, because we've managed to get it up and running and I'm just expecting the next job there's going to be something crazier because that's just how it is.

If you describe yourself in one word, what will it be?

[Pawel] Tired, but a happy tired. I remember we had an exercise in university and I was in third or fourth year. And we were getting a lot of new people in first year. So the teachers were just like, Right, let's do some, like slightly creative team building bits at the beginning. And one was, you had to pick four pictures that represent you and talk about it a little bit. And, uh, yeah, that kind of worked because I found it just came in like a single slide. It was like a picture of, I don't know, a cup of coffee, a couple of books, night clubs and I don't know, ice skates. And they would just go on for a couple of minutes and I was like, okay, I don't remember them. And you'd go through like 30 people and kind of get an idea of who's who.

Anything you would want to share with anyone or whoever is interested in this industry? Any suggestions?

[Pawel] First of all, try it because you may not realise this is something that exists that you might be interested in. It's kind of a bit beyond the archetypes of different routes you can take in university and it sits in this nice, comfy and exciting area of tech, art and design. And you can get a job out of it as well. If this is your kind of thing you absolutely love. So if you like programming and you're interested in arts, go for it. Just see what's happening there. If you're an artist who is interested in a bit of tech, go for it. If you're a designer that wants to try adding more technology or a bit more creative ways of using technology to work. Give it a go. It's not for everyone, but reading or listening about it gets you excited as to why you should be doing that kind of course. And I imagine it's not the only course in the world like this. Obviously, if

you're in Glasgow, you get the extra bonus of being in Glasgow. It's a fun city.

- https://uk.linkedin.com/in/pawel-kudel-41589487
- Bē https://www.behance.net/Vithel
- https://isodesign.co.uk/

 $oldsymbol{9}$



Music Broth is Scotland's resource for musical instruments and gear, helping people get access to a range of instruments and musical opportunities. The initiative seeks to improve interactions between individuals and their mindsets toward musical creativity. Since its inception, the team has collected more than 2000 pieces of equipment, thanks to generous donations by individuals. After being restored and fixed, the items are made available to the public.

The library is a self-sustaining collective resource owing to a membership programme that is affordable and subsidised for everyone. In addition, they deliver music workshops and online music tuition as well. It also offers locals the chance to volunteer so they can advance their careers and become a vital part of the musical community.

Membership Details:

Individual Memberships - £60 yearly (or £6 per month) Family Memberships - £120 yearly (or £12 per month)

They also offer organisational partnerships.

For more details:

Website: musicbroth.org Email: hello@musicbroth.org Address: 7 Hollybrook Place, Glasgow G42 7HB, UK



Sofar turns commonplace locations, such as a rooftop or an art gallery, into captivating, private settings for covert live music performances, resulting in an immersive experience. Each Sofar is small, usually with three different acts. The location of the venue is generally revealed 36 hours before the day of the event.

Upcoming shows in Glasgow:

Thursday 2nd February 2023 | 7:30 PM Fee: £12

Wednesday 8th February 2023 | 7:30 PM Fee: £12

denues with

- The Howlin' Wolf | 100 Bath St, Glasgow G2 2EN
 A cool bar that showcases blues music/bands.
 Special attraction: Open Jam session every Sunday evening
- Waxy O'Conners | 44 W George St, Glasgow G2 1DH Live music every evening, Thursday to Sunday.
- An upbeat location for rock music
 Live performances every Saturday night
- ♦ Blue Dog | 151 W George St, Glasgow G2 2JJ Contemporary cocktails and Live Jazz

APCOMING Weres

The Verdi Collection - Opera in Concert

City Halls, Glasgow Friday 10 February 2023

Candlelight Concerts in Glasgow

A Tribute to Abba

Òran Mór, Glasgow Tuesday, 14th February 2023

A Tribute to Fleetwood Mac

*Òran Mór, Glasgow*Wednesday, 8th February 2023

A Tribute to Amy Winehouse

Òran Mór, Glasgow Tuesday, 8th February 2023

Gojira Live

O2 Academy Glasgow, 121 Eglinton St, Glasgow Wednesday, 15th February 2023

Dream Theatre

SEC Armadillo, Exhibition Way, Glasgow Sunday, 19th February 2023

SoundWaves Glasgow Live Audition Music Competition

Bacchus Bar, 80 Glassford St, Glasgow Sunday, 5th February 2023

Sticky Fingers

O2 Academy Glasgow, 121 Eglinton St, Glasgow Thursday, 16th February 2023

Ezra Collective

Galvanizers Yard, 100 Eastvale Pl, Stobcross Rd, Glasgow Sunday, 19th February 2023

Tove Styrke

King Tut's Wah Wah Hut, 272A St Vincent St, Glasgow Saturday, 4th February 2023

The Johnny Cash Roadshow

FTH Theatre, West Bridge St, Falkirk Sunday, 12th February 2023

Kinnaris Quintet

The Glasgow Royal Concert Hall, 2 Sauchiehall St, Glasgow Saturday, 4th February 2023

The Dark Side of the Moon live - The Scottish Pink Floyd

Rocknrollas, 5 Wellmeadow St, Paisley Friday, 17th February 2023

Reverend and The Makers

Saint Luke's & The Winged Ox, 17 Bain St, Glasgow Monday, 13th February 2023

Temples

Stereo, 22 Renfield Ln, Glasgow Saturday, 4th February 2023



Can you introduce yourselves?

[Jack] I'm Jack Henderson, I play the bass for the Cowards but in general I play everything apart from

[Jake] I'm Jake Ewing and I am the singer and rhythm

[Daniel] I am Daniel and I play the guitar in the band.

[Jake] Absent from the interview is Ollie Robertson-Jones

How did you meet? And how did you come to the idea [Jake] I would say chaotic is how I would describe it. to start a band?

[Jake] I recorded an EP and needed a band to sort of play it live properly with. So, I signed up for, I am not going to name it, a weird musician app and Jack was on there for some unknown reason. We had a chat and then met for a drink and had a big chat about music in general. Found out Jack and Daniel basically come in a package deal because they had been playing in bands for how long?

[Daniel] Four years at least.

[Jack] So Jake and I met through the app and I then pulled Daniel into it, dragging him by his heels, kicking and screaming.

[Jake] Ollie and I go way back from school, we played in a band all through high school and I knew that he would be a very valuable person to bring in. Every so often Madeleine Smyth will play with us, she is our viola player and backing singer. Our drummer is Jock Bell who I met while working at the same pub and found out he is an amazing drummer so he's been playing with us about four months.

How did you come up with the name 'The Cowards'?

[Jake] It was the name of my EP that I had released that I started the band based off of which I picked just because I like the word, it's a funny evocative word. We were thinking of other band names for a long time, and I was very uncomfortable going by Jake Ewing and Band. I pitched the name 'The Cowards' a couple of times and then everyone gave in What is your source of inspiration when writing lyrics?

[Jack] I quite liked it from the start. It was weird because I didn't think of it much until after we fully named it and then it was like, oh it kind of suits us.

[Jake] Perfectly. Generally we are quite cowardly.

[Jack] Frightened of everything that moves.

[Jake] We show up for gigs and we do not need to tell anyone who we are, people have just started going "oh you must be The Cowards" so we must look like

Is there a word that could describe your band or

[Jake] I would say superfluous.

[Jack] I wish I knew what that meant. I have absolutely no clue.

[Daniel] This is why he is the worst because he is the smarter one.

[Jack] He is the lyricist because he is the smart one.

We saw you play at King Tut's Wah Wah Hut, it was an amazing gig. Do you have any upcoming gigs?

[Jake] We are booking new gigs, we will be playing in Edinburgh at Legends Bar on February 11th, and at King Tut's Wah Wah Hut in Glasgow on April 12th supporting CVC. In the meantime, we've just started recording a whole new bunch of songs, at least four if not probably more. But we're shooting for six new songs that we're going record over basically winter and then have ready.

How does the process of writing new songs work? Do you start with a tune or a lyric?

[Jack] Usually, from my perspective anyway, Jake comes to me with the fully formed arrangement and lyrics, and then as soon as I listen to it, I'll pretty much get an idea of what I want to do for some idea for the bass or something like that and then when we go in to jam it I will sort of flesh it out.

[Jake] That is the way it has gone often. I have had a lot of songs in the bank before I met the band so I have been sort of drip-feeding them but more recently when we have time to play as a group and jam, and if I have just a few lyrics, then we can sort of come up with the tune in the room together. I then can look through my lyrics and see if there is anything can go on top. It started out very much me bringing stuff to the band but I think we are pivoting towards a more collaborative approach to it in the future.

[Jake] I will try and sort of write something personal because I've experienced something or I'm thinking about something that I want to try and get out, but I find that even if I try and go about it the other way, matter I want to write about or like a genre of music I want to work in and try and write a song based on that, by the time I finish writing it has quite a personal feeling to it. Definitely have been drawing for my own life in some way. I think it is kind of unavoidable.

How do you combine all your different ideas and themes to craft songs for the band?

[Jake] Everyone has, as I see it, like very big but different strength in the band. For example, I'm not an exceptionally good musician in any way, I can play a bit of guitar but no guitars at all compared to say Daniel. So, I'll write a song in its rudimentary form and I also can't really record it so I will send Jack some scrappy, horrible recording of a song that might be good. Then he can realize how that might eventually sound, like a fully pledged song, far more than I can. Ollie is very into recording and producing as well, so he brings his own take on it. Jock produces his own music, and so does Madeleine, so they can all approach it from different angles and bring everything they have learned. Then Daniel is straight up one of the best musicians I have ever played with in my life, if not the best, so he brings just like the sort off overarching little thing on top of it.

How would you describe the genre you play? Is there another genre you would like to explore?

[Jack] See everyone that we either ask or they just tell us, the phrase they always use is, it sounds familiar but new. I don't really know how to describe it since I don't really hear it, but I guess if they hear it, it must be a thing.

[Jake] We are not necessarily striving for a specific genre or aiming for a very specific sound. In general, it is more like we take all the different bits we've got and whatever song we're working and decide then like maybe this song is going to be like more of a disco song or this one is kind of punkier. I prefer working in that way as opposed to going like, well we're an Indie band, so it has to sound like indie music or a Ska band so it has to sound like Ska. I think we would regret it later on if we labeled ourselves under one label because we would have to pivot if we ended I had to squeeze into Ollie's Volvo with all of our gear up interested in something else.

What is a song you wished you had written and why?

[Jack] 'Hejira' by Joni Mitchell. It is just the perfect

[Jake] I was going to say something from Joni Mitchell as well

[Jack] It is always Joni Mitchell isn't it? In that one it's got Jaco Pastorius doing the four-track bass, it is unbelievable. For the time as well, it's just crazy, so

[Daniel] There is a guy called Alex G, and there is this song he came out with called 'Runner' off his new album that I thought was one of the best. It's like a three-chord song but it is one of the best things that I have heard in the last year. It is just the way it sounds like and it works with the way he produces things.

[Jack] Three-chord songs are always the best ones. The simpler it is, the better it is.

Given that this is a publication run by students from

the Glasgow School of Art, we are interested in the way art appears in music. Do you have a favorite album or song cover artwork?

[Jake] I would say probably 'The Rise and Fall of Ziggy Stardust and the Spiders from Mars' by David Bowie is one of my favorites. It has such a blend of photography and art in a way that is really iconic.

[Jack] In an extremely similar way of it being photography blended with art, I would say John Martyn 'Solid Air', with the hand going through the liquid. It is just a perfect photo for that album as its simple but also new and weird which is what that album is.

[Daniel] I am not a huge graphic guy but anything by the band Black Midi. All their covers are just insane to look at and I don't know if I ever derive any meaning from whatever is going on but it is always just perfect for the music.

[Jack] Like the most insane image for the most insane music.

What are some of the biggest challenged you have who are just starting off?

[Jack] Both with this band and previous bands, it is getting the time to practice all together. With 'The Cowards' specifically we have done a lot of practices where it might be just the three of us plus another, never the full band.

[Jake] We all live in different cities so it has been a bit of a challenge to get everyone together. One of the biggest challenges though was when Ollie, Jack and and drive down to London and Jack was being hit in the face with a guitar most of the way. A nine-hour drive to London in a car we were scared was going to break.

[Jack] That is one of those stories you will be telling your grandkids. It's like "Oh I remember that time I was stuck in the back of a 2009 Volvo estate car going to London, my guitar hit me in the face".

Even though you are all from different cities, what is something you like about the music scene in

[Jack] There is a lot of togetherness. Before COVID I would say there was a bit of rivalry because there are so many bands but now everyone is everyone's friend. It is quite a good community.

[Jake] It feels very much like a community and everyone helps each other out.

[Daniel] People meet through gigs and then go to each other's gigs, and it's great to see these connections happen.

Is there a specific venue you would like to play at?

[Jake] Somewhere in Hartlepool. Our viola player is from there and she's told us many stories about Hartlepool and we are very keen to go down there.

[Jack] In Glasgow I would say my favorite venue that I have ever been in or played at was Audio because the guy who was engineering was like a death metal engineer and at the time Daniel and I were in this indie punk kind of thing. Everyone came together that night, it was perfect and the guy made the bass really loud so I was very happy.

[Daniel] The one thing we tried to put down and Jack got his wish that night.

[Jake] I just wanted to play King Tut's every week until I have died of exhaustion. That was my favorite gig we have done and I would like to be back as soon as possible.

Lastly, is there any band or musician you would like to collaborate with?

[Jake] There is a really excellent singer, songwriter in Edinburgh called Lindsey Clark. She has a really great sound and I am a big fan of her work so I would love to collaborate with her.

[Jack] In Glasgow we are quite good friends with 'Velvet'. We have already played a gig or two with whole. It is always a good night playing with them and they are really creative guys and good band.

[Jake] Yeah it would be really cool to do something with them.

Thank you very much!





@Jake Ewing @Madeleine Smyth @Jock Begg



@wearecowardsband



linktr.ee/thecowards



https://on.soundcloud.com/gZu9c



Can you introduce yourselves?

[Ciaran] We are 'The Skins'. There is four of us in the band, I am Ciaran, the singer, this is Kian, he plays the drums. We got Aidan on the guitar, and Cammy who plays bass. We are a punk band, that also has other influences as well. We have been active since 2019.

How did you guys meet and how did you decide to form a band?

[Kian] Originally there was two of us in an old band called 'The Allies', and when that fizzled out, Aiden and myself decided to start something new. I was originally going to play guitar and sing, but then Ciaran came to me on a night out and, who has never sung in his life, and decided that he wanted to be the singer and I thought I should stay on the drums since there was not one in the band. We just decided to have a go at it, we were in college at the time, and we were asked to go in and record our song at the (college) studio and we asked Ciaran to come along, learned the song in one night and recorded it the next day.

If there was one word you could use to describe your band, what would it be?

[Ciaran] I think the one I could maybe come up with the most would be bedlam, basically just means like anarchy, chaos, like loads of things happening.

What is story behind the band's name?

[Kian] So I came up with a name. Originally it was for the old band that we had been in, decided to rebrand, but by that point that band was too far gone. There was no coming back from every issue that we had. We went through a few names: One Fat Morning, which is a John Lennon poem was going to be our name, or the Mariner which is a building in Greenock that we had cut around a lot. Then I went on my notes on my phone and I had found the skins that was randomly sitting in just a note, brought it up, Ciaran and Aiden hated it but then eventually Ciaran messaged me one day he was like, "Oh I like, it's got a nice ring to it".

How did you get into music? Was there a band or a singer who influenced you?

[Kian] I'd always like the Arctic Monkeys since I was young. When I joined high school, I'd never played an instrument. A best friend and the singer of our old band, he played guitar then. So originally, I was singing, and he told me to jump on the drums because then we can start a full band. And I just done it. I was kind of just told what to do and that was it. Picked up lessons through the schooling at home privately and that was the band. It just kind of snowballed into what it is now. These things just happened naturally.

Would you say the culture in Glasgow and its music scene also inspired you to get into music?

[Kian] Yeah, I mean I have been going to concerts since I was 10 so it's just kind of always been a part of my life.

Is there a song or an album written by someone, that you wish you had written?

[Ciaran] Well, I've always thought because of our punk sound, the kind of quintessential album for me amongst that new kind of post punk sound, was, 'Brutalism' by Idles and because when I started getting into punk music, me and Kian both had like a love for Idles. It is almost kind of typical to say them, but when we were kind of getting into that sound and when we started the band, that was what made us want to write punk music.

[Kian] And we've seen them together now four times. I think they were the kind of catalyst for the sound that we go for now.

[Ciaran] And I think their album 'Joys as an Act Resistance' is a better album than 'Brutalism' personally but the music that we write is more similar to their first album, 'Brutalism' which I just kind of always go back to when thinking about how our sound is.

[Kian] A song I wish I'd written would be 'Everybody Wants to Rule the World' by Tears for Fears because I think that is the best song of all time. I think the lyrics are great and I think it's so catchy. I think if there was one song I wish never existed, then we wrote it, it would be that but it would probably sound a lot different, but I love that song. We should cover it.

That bring us to our next question; you said you would make it sound different. Is there another genre that you would like to explore?

[Kian] I think with our last song 'Binds (Play Me)', we did reign it back a bit. We slowed it down compared to the other two singers that were in your face and heavy and fast all the way through. And we did enjoy doing that and trying to change it up a bit. But I think when you boil it down, our bread and butter is that kind of post-punk fast in your face load heavy sound that we do. And I think we're going to stick with that for a while. We've been writing a lot of stuff recently that sounds quite similar to what we've already done. I think further down the line, we could look at all sorts of stuff. I mean, we wrote a song not too long ago that's a lot slower, it's a lot calmer. It's a bit like Frightened Rabbit or that new Fontane DC sound, but it's a lot slower.

[Ciaran] It is a lot more melodic, which I think we found out you need to take more care when you're writing something like that. We've kind of delved into that recently, which was something that we hadn't done prior to writing 'Binds' or our recent single, we'd never kind of delved into that kind of genre at all. I

think it's something that we would go back to, but it's something we need to take a bit more time with, and it needs to be a lot more refined as opposed to the kind of other stuff, which is how I would describe bedlam which is the style of our other songs.

Are you in the process of making new music? How does the process of starting a new song look like?

[Kian] When it comes to writing songs, they can start with any of us I would say. We've never written a song that started with a melody, even just a line or vocal piece. It tends to start with drums, bass, or guitar. But the songs, we never really go to rehearsal with the sole intention to writing a song. These things just come out. We've never actually been to rehearsal with the intention to write a song and written a song that we've liked. They've always been rubbish; they've always been throwaways. I mean, with 'Binds', it was written randomly. We were just rehearsing just kind of getting back at the swing of things. And our song, 'One Man' was written in the last 10 minutes of a rehearsal and finished in 10 minutes and that was it. We just started playing it, Ciaran sang it in with the lyrics and that was it. And that's just the way we like doing it. Someone will end up middling around with a riff or I'll play something on the drums and someone will come in over it and it just happens. If we like it, we What are some challenges you have faced as a band? just work on it, we'll just go back to rehearsal.

[Ciaran] Because you could work on writing a song for two hours and get nowhere, but then one riff or one lyric will hit you. And then, you know instantly that it sounds good and you want to work with it. Everyone is just in that mindset and knows exactly what will fit, and you can change stuff after. But that kind of core first moment when you all kind of click together is what makes like a song for us.

Would you say there is a theme to your lyrics, perhaps conscious or unconscious? Is there a specific inspiration? Or is more personal?

[Ciaran] In terms of the lyrics, it's kind of only really me that writes the lyrics. I would say that in the past they've been kind of vague musings of like anger that I would have towards certain aspects of society and stuff. And so they've kind of, not really fit into one topic, which has also been quite ironic because we wrote a song in 2019 called 'Drop Offs', which was at the time about the conservative government and elections and not getting the Prime Ministers that you vote for. And three years later, we're still singing that song. It still has the exact same meaning when we've been through three prime ministers since then. It still resonates so I think I find that I just kind of sang about how I feel at the time and it, whilst it might be a bit vague, it seems to kind of always be finding new meanings every single time we play and I like that

There are four of you in the band. How do you combine all your ideas or agree on a certain sound?

[Kian] I think we have reached a stage now where they can blend together quite well. For example, our bassist, Cami, is very influenced by Queens of the Stone Age, that heavier sound. If that's not exactly what the others want to follow, he can still write his parts accordingly to what he wants to sound like, and we can adapt our parts as well. And it comes together. It's like meeting in the middle sort of thing. If we want to go heavy with something, I think we just go heavy with it. If we go a bit lighter, we reign it back a bit. There's more of a general consensus. I think everyone's just happy being in the same place and making music no matter what it is.

[Ciaran] I think we're also versatile enough that if someone has an idea for a style that they want to go for, we're all quite happy to go with that. We don't all fit into one style, but we will all compromise for whoever has taken the lead on the song because I think there are different songs that we have that are focused on different parts. There would be some songs that are kind of Kian's like baby in a way, his idea that has come forward. Or maybe our guitarist, Aiden, we start with one of his riffs so you kind of follow what he wants to do essentially. We all kind of take the reins equally for different songs.

[Kian] I would say we had one massive hurdle during lockdown in 2021. Our bassist left the band and we did not really know where to go. Alan was a pretty integral part of the band and we did not know anyone else who played the bass or who was not in a band already. It got to the point where we quit for almost six, seven months and we had barely even spoken. Eventually though we decided we like doing it for fun. The whole aspect of just one person leaving, it just stops the entire system.

[Ciaran] Another issue has been train strikes. Our first Glasgow headline gig, we were playing at the Attic in Garage, and there was a massive storm on, at that time, it was like the start of 2020. Due to the roads being flooded and trains cancelled, many of our friends could not come. We found that every time we do a headline gig in Glasgow something happens like a train strike and we have had to pull out from a gig recently because we could not get our fans to come. As much as we support what they are doing, it can be very inconvenient at time. They are minor hurdles though in comparison to what we had to go through lockdown.

Do you have any upcoming gigs?

[Kian] We are at a big transitional point where we've got a new bassist and we're looking at adding another member so I think we are going to take a bit of time to make sure that everything sounds good. We do have a gig on the 1st of March at King Tut's Wah Wah Hut though! We also have got a lot of new material so that next time we play, a lot of the songs are going to be brand new and no one's ever heard them. We are

going to focus on writing new stuff, looking at recording as well and releasing singles soon as well as get the band kind of in a whole new space. We are still looking to do shows in the meantime.

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

[Ciaran] Yeah, I think the one that Kian and I always mention is Barrowlands because a lot of the gigs that we've been to together, we've seen like some of our favorite bands play there, we saw Idles play there two nights in a row in 2019, so that would be the dream. That's quite far in advance, but that would be the best one. Playing at King Tut's Wah Wah Hut in November 2022 was a big thing for us as well because that is personally my favorite venue and we'd had chances to play there earlier but something had always come up so when we finally did it was a big moment for us and we were really happy we had the chance.

Is there a band you would love to play or collaborate with? Maybe be the opening band?

[Ciaran] There's a couple, in terms of a band that I would like to play on the same stage as, open for them, would be maybe the Gorillaz. I really like them recently and I think they're shows are really fun. In terms of collaborating with an artist on one kind of song, getting a rapper on music that we play would be guite fun because I think a lot of my style of singing is kind of influenced by rap like Rage Against the Machine. We covered 'Shutdown' by Skepta at a lot of our gigs so maybe getting Skepta on a Skins beat.

[Kian] I agree with Ciaran, I would love to collaborate with rappers and hip-hop music. Obviously the Idles, but if we're being realistic, I would love a few support slots with bands who are in that kind of punk scene in the UK just now, I think there's a lot of great bands like Yard Act. I think that's the more realistic point, is that we could possibly get a support slot with one of these bands.

Do you have a favorite album/song cover artwork?

[Kian] I love the cover of Frank Ocean's blog, and it has inspired the band's artwork. It's just easy on the eyes, makes me feel calm and it is one of my favorite albums ever. I made the artwork for our single 'One Man' and commissioned the other two. Once a song comes out, I will get a good idea of what I think it should look like.

Any final comments?

[Ciaran] We've definitely got plans to be releasing new music soon, alongside gigs and stuff, which will be quite a different sound, I can say.

[Kian] Fairly confidently that this year is going be the biggest year for us and that it's going be better, more professional and more concise. An improved version of what we have already done.

[Ciaran] Yeah, a lot more bedlam.

Thank you very much!





@The Skins



@theskinsofficial



linktr.ee/theskinsofficial



The Skins - Topic



[Pollokshaws Rd, Glasgow G421 2HA]

Cintage Scene

The Vintage Scene

"Trend-Led" second-hand clothes mainly from the '80s, '90s and 2000s.

[Monday to Sunday, 11 am to 6 pm] [38 St Enoch Square, Glasgow]

silo Vintage Ba

Glasgow Kilo Vintage Sale

Your one-stop for all vintage clothing and accessories sold in terms of weight rather than their individual price.

[11th February]

[11 am to 5 pm]

[City Halls and Old Fruitmarket, 100 Candleriggs, Glasgow]



Noh Heeyoung





Noh Heeyoung

Master of Fine Arts

Putting the painting inside the frame is like putting memories inside a frame. For example, people frame memories of themselves or their family members and friends. My concept of framing my paintings is same. The painting inside is about my consciousness about new stimu-li from external experiences so I want to put consciousness into a frame to memorize and commemorate this consciousness for longer period of time.

Painting 1 called 'Finger'

During the last 2 years, I have been biting my finger skin a lot unconsciously so painting about this is also talking about my unconsciousness towards self-injuring habits and in these two years I figured out that this habit is based on my anxiety disorder. Thus, I wanted to talk about the relation between my new experiences here and past anxiety disorders.

Painting 2 called Input: A, Input:B

Representing unfamiliar and unambiguous experiences that my ears and eyes are trying to un-derstand like a new language. The yellow shapes are the contrast of how I am feeling inside. My next painting would be a self-portrait. The yellow undefinable figures that have gooey tex-tures formed like tails is what I felt from English text and British culture because I am unfamiliar to it.

Leon Elsa Baby



Leon Elsa Baby

Master of Design - Interior Design

The Design aims to adaptively reuse the current Watt Brothers site on Sauchiehall Street, Glasgow, and convert it into a space that provides 'Sustenance of the Soul' for the user. The space is defined as a Cafe, Pub, hidden library and workspace, and an interactive sensory experiential maze.

The material and color palettes have been carefully considered to enhance the emotions and sensations felt by the user as they move along the space.

The idea behind the design is to allow the user to lend their emotions to the space and in turn, the space lends its aura to them, which entices and emancipates their perceptions and thoughts. Therefore, creating an 'experience' that translates as a 'Transaction' for the Sustenance space.



 23



Warakorn Sornmasthaveeroj





Warakorn Sornmasthaveeroj

Master of Design - Communication Design

Three Lives is the story of three working-class women in the 1900s. Each story has different fictional characters and outlines, but all face hard times and depression the same. The book cover was created from that concept, with three main characters showing their emotional gestures.

The lino print technique supports the idea of making the illustration more dramatic emotion and representing the vintage style. Insight the dust jacket, the hardback was wrapped with the tie-dye fabric representing the gloomy feeling and emotion underneath the almost translucent lino print.

Marguerite Tanet





Marguerite Janet

Architecture - Stage 4

This project aims to create a community in Thornwood, by connecting people to the landscape, to the neighborhood and to each other. The building is designed to accommodate different types of inhabitants and allow them to interact with each other and with the urban environment.

25



Lindsay Mahood

Ba Hons Silversmith and Jewellery

My work is based around combining traditional silversmithing techniques with modern technology whilst striving to be sustainable and eco-friendly.

This collection has taken its inspiration from the Smart Bridge in Glasgow's East End, with the hopeful and embracing shape of the arc of the bridge as the initial starting point. Design development was done using CAD, allowing her the freedom to be more experimental with the concept. Sustainability and eco-friendly practices were key to the making processes as this is very important for my work. Prototypes were 3D printed using biodegradable resin. This meant that changes could be made without waste and only one final 3D Print using castable wax resins was required before casting using the traditional lost wax technique. Eco silver was used throughout the manufacture of the final designs.

The connection for this piece was aimed at having the joins hidden, like rivets on a bridge.



bout



Deepesh Sangtani Graphic Designer





Una Sandic Graphic Designer



@sandic_design



Anupa Joshy Visual Designer





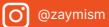
Priyanka Vaghela Illustrator



O @noyb23



Zaym Zarif Photographer





Callai Watson Photographer



O @_callaiw



Alice Chong Graphic Designer



@amxqzz

For any inquiries or wish to be featured, contact us at:

ScottStreetMag@gmail.com @ScottMag

