

Susan Brind studied Fine Art at Reading University and the Slade School of Art. She is a Reader in Contemporary Art: Practice & Events in the School of Fine Art, Department of Sculpture & Environmental Art, Glasgow School of Art. She previously taught at a number of UK institutions including Oxford Brookes University, Central St Martin's, London, and Grays School of Art, Aberdeen, as well as being a visiting lecturer in Germany and Canada. Her work, which takes the form of sculptural, textual and time-based installations, plays on the tensions between rational forms of knowledge and the body as a site of understanding. She has exhibited widely in Europe and the UK, including a site-specific permanent commission for the London School of Hygiene & Tropical Medicine, and her works are held in public and private collections in the UK and Australia. Her praxis has incorporated collaborative curatorial projects such *The Reading Room* (1994) and *Curious: Artists' Research in Expert Culture* (1999). Published works include *The State of the Real: Aesthetics in the Digital Age* (2007, co-edited with Damian Sutton and Ray McKenzie). She co-founded (with Dr Nicky Bird) Glasgow School of Art's 'Reading Landscape' Research Group and is a member of the Creative Centre for Fluid Territories (CCFT): presenting a papers at their Colloquia at the University of Nicosia, Cyprus (2016), and Bergen, Norway (2017).

<http://www.gsa.ac.uk/research/fine-art-profiles/b/brind,-susan/>
<http://art.lshtm.ac.uk/Brind.pdf>

Education:

1988-1990	Higher Diploma - Media (Fine Art), Slade School of Art, London
1983-1987	BA Hons in Fine Art, Reading University

Current position:

2013 to date	Glasgow School of Art, Reader in Contemporary Art: Practice and Events Department of Sculpture and Environmental Art, School of Fine Art
2011 to date	M Litt – Fine Art Practices – Co-ordinator of Sculpture Pathway and PhD Supervision
1998-2013	4yr Co-ordinator - Department of Sculpture and Environmental Art & postgraduate lecturing roles

Academic experience between 1988-1998:

Visiting Tutor:	Central St Martins College of Art, London, Glasgow School of Art, Hochschule fur Architektur, Weimar, Germany, Concordia University, Montreal, Canada, Bulmershe College and Fine Art Department, Reading University, Reading
Part-time Tutor:	Grays School of Art, Aberdeen, Duncan of Jordanstone College, Dundee, Berkshire College of Art, Oxford Polytechnic (now Oxford Brookes University)

Other relevant GSA experience:

PhD Supervision of practice-based / led research:

2017 to date	Second Supervisor – Teiji Wallace-Lewis
2014 to date	Second Supervisor – Catherine Weir (working title: 'The Digital Index: Creating immediacy through the integration of digital photography and captured data')
2005 to 2011	Director of Studies - Alex Spaulding (Aurally Immersive Installation Art)
2011-2014	Second Supervisor – David Gracie (Subversive Art as Place, Identify and Bohemia-MPhil)
PhD Examining:	
2016	University of Newcastle – PhD External Examiner for Ruth Barker – 'The myth of Gilgamesh ...'

2016	University of the Arts, Chelsea College of Art & Design – PhD External Examiner for Elisa Tuulia Alaluusua – ‘An examination of Sketchbook Strategies ...’
2012	Glasgow School of Art – PhD Internal Examiner for Myria Christophini – ‘Animating Peace... a tool for peace-building in Cyprus’
2008	PhD Examination Convenor for Parnian Tabib – ‘The Contrition of Intimate Relationships to Creativity in Design’
2007	PhD Internal Examiner for Sarah Lowndes – ‘The Contradiction is Real: Concrete Performance...’
2000 to date	Supervised 15 MPhil completions (written and practice-based submissions)

External Examining:

2015 to date	MFA/MA Fine Art, Burren College of Art, Eire
2013-2016	BA (Hons) Fine Art, University of Newcastle
2009-2013	MA Fine Art: Contemporary Dialogues, Swansea Metropolitan University
2005- 2009	BA(Hons) Fine Art, Duncan of Jordanstone College of Art & Design, University of Dundee
2000-2003	BA (Hons) Fine Art with Curatorial Studies, Reading College and School of Art & Design

Other external roles:

2016	External reviewer, Fine Art & Design Re-validation Panel, University of the Highlands and Islands
2012	External reviewer, Fine Art Validation Panel, University for the Creative Arts, Canterbury, Kent
2010-2012	External panel member, Evaluation Group for BA Contemporary Performance Practice programme, Royal Conservatoire of Scotland

SELECTED EXHIBITIONS:

One Person and Collaborative* Exhibitions inc:

2016*	<i>Bitter Rose ... For you</i> , Glasgow International 2016, Woodside Library, Glasgow
2010*	<i>Curious Arts No. 3</i> , Hospitalfield House, Arbroath
2001	<i>Bad Air [mal'aria]</i> , London School of Hygiene & Tropical Medicine, London
1994*	<i>Mysteries of the heart</i> , The Reading Room, Camden Arts Centre, London
1992*	<i>Passieren</i> , Druckwerk Internationales Druckgraphiksymposium, Bremen, Germany
1991	<i>The mind betrays the body</i> , Cambridge Darkroom, Cambridge
1990*	<i>Last Look</i> , Transmission, Glasgow
1990*	<i>Ex Voto</i> , Abbey Gateway, Reading
1989*	<i>Temporary Exhibit</i> , Museum & Art Gallery, Reading*

Group Exhibitions inc:

2015*	<i>A Foreign Encounter</i> , Galerie Foe, München, Germany
2015*	<i>Between Worlds</i> , Gallery of the School of Arts, Renmin University, Beijing, China
2013	<i>Convocation</i> , Mackintosh Museum, Glasgow School of Art
2013	<i>The Fold</i> , London St Gallery, Derry
2012*	<i>2HB, Vol. 10</i> , as part of <i>Millenium Magazines</i> , The Museum of Modern Art, New York
2011*	<i>What we make with words</i> , CCA, Glasgow
2008*	<i>Research</i> , (installation using sound and wall painting), The Royal Scottish Academy, Edinburgh
2002	<i>Hygiene</i> , London School of Hygiene & Tropical Medicine
2002*	<i>Emplacements</i> , The Red Banner Factory, St Petersburg, Russia
2001	<i>Until that time</i> , The Irish Film Centre, Dublin (screenings)
2000	<i>Sehstörungen</i> , Stadt Mönchengladbach, Germany
1999	<i>Private Views</i> , Institute of Contemporary Art, Dunaujvaros, Hungary
1998	<i>Private Views</i> , Rotermanns Salt Depository, Art Museum of Estonia, Tallinn
1998*	<i>Wonderwall</i> , Gallery of Modern Art, Glasgow
1997	<i>Wish you were here too</i> , 83 Hill Street, Glasgow (curator: Charles Esche)
1997	<i>Lexicon</i> , Centre for Freudian Analysis & Research, London (curator: Sharon Kivland)
1992*	<i>Haut der Stadt</i> , Bremen, Germany

1992*	<i>Power & Providence</i> , Cambridge Darkroom
1991	<i>Surface Tension</i> , Smith Art Gallery & Museum, Stirling
1990	Cinematheque, ICA, London (screenings)
1990	Video Season, Transmission, Glasgow
1990	De Gele Rijder, Arnhem (video installation)
1989	International Audio Visual Experimental Festival (AVE), Arnhem, Netherlands
1988	Group Show, Volkschule Weiterbildung-szentrum, Düsseldorf
1987	<i>Soaps</i> , Camerawork, London
1987	<i>Whitworth Young Contemporaries</i> , Whitworth Gallery, Manchester
1986	<i>Photography Show</i> , Pavilion Gallery, Leeds

Selected CURATORIAL PROJECTS:

1998-1999	Artists Research Fellowships for Visual Art Projects, Glasgow
1997 & 1998	Vulgar Tongues – video compilation as part of the exhibition <i>Virtue & Vulgarity</i> ; and at CCA, Glasgow
1994-1995	Interval – Curated on behalf of Open Space, Reading in collaboration with the MoMA, Oxford
1993	Breathing Form – performance event and lecture series. Co-curated with Brian Catling for the Ruskin School of Drawing, University of Oxford.
1992-1994	The Reading Room – Co-curator with Jane Rolo for Book Works of new commissions by three writers and eight international artists on the theme of the Reading Room, for presentation at gallery and non-gallery venues in London, Oxford and Glasgow, with accompanying conference in Glasgow.
1991-1992	Artweek - Oxfordshire Visual Arts Festival A two-week festival of art at over three hundred sites in Oxford and surrounding area, and International Artists Plener - a two-week residency for eight artists

Selected BOOKS/CATALOGUES of artworks:

'2HB: What we make with words', CCA, Glasgow, 2011
 '2HB', Vol. 10, CCA, Glasgow, 2011
 Alec Finlay, 'Wind Blown Clouds', (artists' pages), Rizzoli International Publications, New York, 2005 (ISBN 0-8478-2711-9)
 L Schwartz, P Preece, R Hendry (eds.), 'Medical Ethics: A case-based approach', W B Saunders, Edinburgh & New York, 2002 (ISBN 0702025437)
 Francis McKee 'bad air [mal'aria] Infected Information', London School of Hygiene and Tropical Medicine, 2001
 'Private Views: Gender in Contemporary Art from Britain & Estonia ', published by Women Artists' Library, London, 2000, ISBN No: 1-902770-01-3
 Sharon Kivland and Marc du Ry (eds.), 'In the Place of an Object', Journal of the Centre for Freudian Analysis & Research - Special Issue 2000. Aldgate Press ISSN No: 1351-5470
 'Passport' (artists' page), Morning Star Publications, Edinburgh, 1999, ISBN No: 0-9527669-6-5
 'Book Works: A Partial History and Sourcebook', Book Works, London, December 1996 (artists' pages) ISBN No: 1-870699-20-3
 Power & Providence' (artists' pages), Cambridge Darkroom, 1992, ISBN No: 0-947532-13-7

PUBLISHED WRITING includes:

Books:

Brind, S & Harold, J (eds.), *Curious Arts No. 6*, 52 pages, Glasgow, CCA, 2013, ISBN No: 978-0-9576732-1-2
 Damian Sutton, Susan Brind & Ray McKenzie (eds.), *The State of the Real: Aesthetics in the Digital Age*, IB Tauris, London and New York, 2007, ISBN 978-1-84511-077-2
 Brind, S, 'A Curriculum for Artists' in Paul Bonaventura & Stephen Farthing (eds.), *A Curriculum for Artists*, The Laboratory at the Ruskin School of Drawing & Fine Art, University of Oxford and New York Academy of Art, 2004, ISBN 0-9538525-3-9
 Brind, S, (editor and contributing author), *CURIOUS: Artists research within expert culture*, Visual Art Projects, Glasgow, 1999, ISBN No: 1-902860-02-0

Brind, S and Catling, B (eds.) *Breathing Form*, Southern Arts Board, Winchester, 1994, ISBN No: 0-9501228-7-4

Journals:

Brind, S and Jim Harold, artists' pages, in 'The Burning Sand', Vol. 5, pp 5-9, April 2016, ISSN 2052-5699

'Individuals in foreign lands: researching into someone else's research', invited contribution to Point Art & Design Research Journal, published by CHEAD, Autumn/Winter 2000, ISSN 1360-3477

'Desert' (co-author with Jim Harold), Creative Camera, February/March 1996

'Bookworks: A Women's Perspective', Women Artists Magazine, May/June 1992

'Re-presenting the Signs of the Times' (co-author with Shirley MacWilliam), Variant, February/March 1992

CONFERENCES:

2016 **Northern Light**, Sheffield Hallam University (conference paper)

2014 **GSA Research Showcase** (conference paper)

2013 **Invited participant in 2-day 'think tank', entitled 'The Persistence of the Disintegration of Nations': Art, place and social imagination, at the MK Ciurlionis National Museum of Art in Kaunas, Lithuania (18-21 March)**, funded by Creative Scotland and Nottingham Trent University, along with partner organisations in Lithuania.

2012 **Detours Symposium** (GSA / The Common Guild collaboration on 'Curating and Place'), **The Lighthouse, Glasgow** (co-chair with Katrina Brown, Director, TCG)

2011 **Making Space Symposium, Glasgow Women's Library** (symposium chair)

2010 **Art and the Economy, Market Gallery, Glasgow** (conference chair)

2008 **Creative Space, Arts, Humanities and Healthcare, University of Glasgow** (conference paper)

CONSULTATIVE WORK includes:

2006-2016 Board member and Chair of The Common Guild, Glasgow

1996-2006 Board member and Chair of The Modern Institute, Glasgow

1993-1996 Member of the Board of Directors for Breathe Ltd, Glasgow

1992-1994 Designated Advisor, Visual Arts Panel, Southern Arts Board