

Jim Harold studied Fine Art at Reading University, and has a doctorate from Glasgow University for his research into the comparative analysis of the poetics of the desert and of desert spaces as found in the literature of Arab and European travellers. He has worked extensively as a lecturer and senior lecturer in Fine Art, most significantly at Central St Martin's, London, Northumbria University at Newcastle, and Glasgow School of Art where he is currently a visiting lecturer. He has also been a visiting lecturer to institutions in Germany, Finland and Canada. His work has been exhibited widely in the UK and Europe, and he has work in public and private collections in Australia, the USA and the UK, including the Arts Council of England and the V&A Museum. His practice focuses upon our understanding of landscape and its re-figuring within European cultures as a result of the shifting currents of thought set in motion by the disciplines of aesthetics, the natural sciences, philosophy, sociology and politics. It considers the way that 'value' has been placed on certain types of land or landscape experiences: in particular, the question of marginality in those areas of land that exist at the edge or at the limit. He 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).

Art Education:

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| 2013 | Doctor of Philosophy, School of Arts, Department of Theology and Religious Studies, The University of Glasgow, Glasgow.
PhD Thesis title: <i>Lovers Adrift in the Desert: An Analysis and Comparative Study of the Poetics of the Desert in Arab and European Travel Writings.</i> |
| 1982 | BA (Hons) Fine Arts in Sculpture and Time-based Media, University of Reading. |

Previous Lecturing includes:

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| 1998 -2007 | Senior Lecturer and Programme Leader (0.8FTE) in Contemporary Photographic Practice at the University of Northumbria at Newcastle. |
| 1994-1998 | Head of Sculpture, Glasgow School of Art, Glasgow. |
| 1982-2014 | Visiting Lecturer at University of Glasgow, Glasgow School of Art, Sunderland University, Ruskin School of Drawing and Fine Art, University of Oxford, Reading University, Central St. Martins School of Art, London, Oxford Polytechnic, Oxford, Portsmouth Polytechnic |

Visiting Lecturer Overseas:

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| 2013, 2014 | Creating a Context, Duisburg, Germany and Krakow, Poland |
| 1993-2006 | Tsinghua University, Beijing, China (2006); University of Lapland, Rovaniemi, Finland (1999, 2002 & 2003); Concordia University, Canada (1993); Hochschule fur Architektur, Weimar, Germany (1993) |

Completed PhD Supervision:

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| 2005-12 | PhD second supervisor, Glasgow School of Art, Glasgow. (Subject: Travel narratives, colonial voice: the 'Other' and Photography). |
| 2004-7 | PhD second supervisor, Northumbria University, Newcastle-upon-Tyne. (Subject: Generative Drawing Processes and Chance Procedures in a Computer Age.) |
| 2002-6 | PhD second supervisor, Department of Theology, The University of Glasgow. (Subject: Nietzsche, Bataille and Francis Bacon - Towards a New Sacred.) |

Guest Artist and Residencies *inc:*

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| 2002-03 | Durham Cathedral Artist in Residence, City of Durham. |
| 2002 | Residency in Finnish Lapland invited by Nordic Institute for Contemporary Art (NIFCA), Helsinki, and the Arts Council of Lapland, Inari, Finland. |
| 1999 | One-month residency in western Finnish Lapland organised by the Northern Centre for Photography, Oulu, Finland. |

WORK IN PUBLIC & PRIVATE COLLECTIONS *inc:*

The Victoria and Albert Museum, London, The Arts Council of England, Centre for Artist Books, University of Dundee, Southern Arts Association, Impressions Gallery of Photography, York, The Art Collection, Arthur Andersen & Co, London, The Navigator Trust, Boston, Mass. USA, Private collections in: England, Scotland, Australia and Canada.

SELECTED EXHIBITIONS:

One Person and Collaborative Exhibitions *inc:*

- 2016 *Bitter Rose... for You*, (with Susan Brind), Glasgow International, Woodlands Library, Glasgow.
- 2015 *Last 30mins*, a revised version of this sound work (with Matthew Sansom) broadcast in April 2015 on the 12th anniversary of the Iraq War by The Dim Coast as part of it's *A Year of Radio Silence* FM broadcasts, Montreal, Canada. <http://dimcoast.net/live/a-year-of-radio-silence/>
- 2007 *Last 30mins*, (with Matthew Sansom). Broadcast as part of the programme 'In Memoriam' for Giant Ear on free103point9, New York, USA.
- 2005 *Across a Fractured Land(scape)*, Street Level Photoworks, Glasgow.
- 2004 *Last 30mins*, a sound installation (with Matthew Sansom), CCA, Glasgow.
- 2003 *100 Fires*, Durham Museum and Art Gallery Durham, UK.
- 2003 *The Sleep of Words*, Vardy Gallery, Sunderland, UK.
- 2003 *Towards an Uninhabited House*, Valo Gallery, University of Lapland, Rovaniemi, Finland.
- 2001 *The Figure of the Earth, The Lie of the Land*, Northern Centre of Photography, Oulu, Finland.
- 1999 *Twilight Enclosures*, Talbot Rice Gallery, Edinburgh.
- 1998 *Desert: Between the lines, at the limits*, Portfolio Gallery, Edinburgh
- 1997 *Appearances and Absence*, Ffotogallery, Cardiff.
- 1996 *Appearances*, Tramway, Glasgow.
- 1994 *Mysteries of the Heart* (with Susan Brind), Camden Arts Centre, London. Commissioned by Book Works for the Reading Room Project.
- 1992 *A Mass of Figures*, Cambridge Darkroom, Cambridge and Street Level Gallery, Glasgow.
- 1992 *Passieren*, for the Haut der Stadt project, Internationales Druckgraphik Symposium, Bremen, Germany.
- 1990 *Last Look*, Photo installation (with Susan Brind), Transmission Gallery, Glasgow.
- 1987 *Cloud Cover Sculptures*, South Hill Park Arts Centre, Bracknell.
- 1985 *Covering Ground*, Reading Museum and Art Gallery, Reading (touring).
- 1979 *Landscapes*, Various venues in England and at The Resolution Gallery, Toronto, Canada.

Group Exhibitions *inc:*

- 2015 *Hinterlands*, (with Susan Brind) for *Between Worlds: East-West Contemporary Art and Research Exhibition*, Renmin University, Beijing, China.
- 2012 *2HB: Vol. 10* as part of *Millennium Magazines*, Museum of Modern Art, New York, USA.
- 2011 *Curious Arts – No 5* (with Susan Brind), 'What we make with words', CCA, Glasgow.
- 2008 *Curious Arts – No 2*, (with Susan Brind), The Royal Scottish Academy, Edinburgh.
- 2004 *A Single Damask Rose*, Drum Castle, Aberdeenshire.
- 2003 *Survey of Scottish Photography*, Fitchburg Art Museum, Fitchburg, Mass, USA.
- 2002 *Für Erich/For Eric*, (with Susan Brind.) *emplacements*, St. Petersburg, Russia.
- 1998 *Passieren*, for *Reading the Text*, (with Susan Brind), Gallery of Modern Art, Glasgow.
- 1998 *The Masque*, John Hansard Gallery, Southampton..
- 1997 *Mad Woman*, Tramway, Glasgow. Installation commissioned as a part of the *Complete Contempt Project* with Bruce McLean and David Ward.
- 1990 *Nature after Nature*, John Hansard Gallery, Southampton..
- 1986 *On the Edge*, Ffotogallery, Cardiff.
- 1986 *Boundaries*, Cambridge Darkroom, Cambridge. Catalogue available.
- 1977 *Summer Show IV*, Serpentine Gallery, London.

CURATORIAL ACTIVITIES *inc:*

- 1996 *Desert*. The John Hansard Gallery, Southampton and touring to South London Gallery, London and Ikon Gallery, Birmingham.

1990 *Nature after Nature*: John Hansard Gallery, Southampton.

CONFERENCE and other Academic PAPERS *inc*:

- 2017 'Caesura—Across Fractured Zones', CCFT Colloquium, Department of Architecture, University of Nicosia, Cyprus.
- 2016 'Casting a Restless Stillness: After the fire' – *F*CK War, Let's Make Art* symposium, Glasgow School of Art
- 2015 'The Song of the Reed' – *Modern Music: Divine Language* Colloquium, Stirling University, Scotland
- 2015 'The Realm of the Imagination and the Limit' – *East-West Art: Contemporary Developments*, Renmin University, Beijing, China
- 2006 'A Wilderness of Sand: Sand drifting in the Archive' – *The Afterlife of Memory: Memoria/Historia/Amnesia*, CentreCathArts, University of Leeds, Leeds
- 2004 'Across Fractured Zones and Empty Areas' – *Boundaries and Borders Conference*, Glasgow University, Glasgow
- 2002 'A Wilderness of Sand: Sand drifting in the Archive' – *Playing the Wild Card: Un/disciplined Thoughts on Wild(er)ness*, Banff, Alberta, Canada
- 1999 'Writing the Desert' – *Writing and Photography*, at Manchester Metropolitan University, Manchester
- 1999 'Lost Heads' – *Substance and Shadow* at Edinburgh College of Art
- 1998 'Witnessing the Momentous' – *When Worlds Collide* at CCA
- 1998 'Timeless Gardens: Passing Time in the Garden' – *Sculpture in the Garden*, Henry Moore Institute, New Arcadia Press and Bretton Hall Sculpture Park
- 1998 'Casting Their Shadows: The Matter of Death Masks' – *The Masque* conference, John Hansard Gallery, Southampton. Also given at 4th Int. *Conference of Death, Dying and Disposal*, Caledonian University

PUBLICATIONS *inc*:

- 2016 'Extract from Seven Coffees, Seven Cities (2005-2015)', artists' pages (with Susan Brind), *The Burning Sand*, Vol. 5, pp 5-9, April 2016, ISSN 2052-5699
- 2016 'Caesura: Cyprus–Kıbrıs–Kypros: Moving through empty areas and fractured zones', *Interstices*, The Drouth, Issue 54, Winter/Spring 2016, ISSN 1474 6190
- 2015 'The Realm of the Imagination and the Limit' – *Symposium on East-West Art: Contemporary Developments*, Renmin University, Beijing, China
- 2013 *Curious Arts – No. 6* (with Susan Brind), Centre for Contemporary Arts (CCA), Glasgow ISBN 978-0-9576732-1-2
- 2011 *2HB: What we make with words*, Centre for Contemporary Arts, Glasgow
- 2007 *Last 30mins*, (with Matthew Sansom) 10" LP version of sound work, published by Alt-Vinyl, Newcastle, UK
- 2006 *Caesura - Cyprus/Kıbrıs/Kypros*, E-publication commissioned by Proboscis, London for *Liquid Geographies*. ISBN 1 901540 36 7
- 2005 *Across a Fractured Land(scape)*, Street Level Gallery, Glasgow
- 2005 'Deserts, Cars, Maps and Names' – *E-sharp Journal*, Glasgow University, Glasgow
- 2003 'Witnessing the Momentous' – *Saving the Image - Art after Film*, Tanya Leighton and Pavel Büchler (eds.), CCA/MMU, Glasgow and Manchester. ISBN: 1 873331 24
- 2001 *The Order of Things, an anthology of Scottish sound, pattern and concrete poems*, Ken Cockburn with Alec Finlay (eds.), Pocketbooks, Edinburgh, ISBN 0-7486-6290-1
- 1997 'The Sea of Possibilities, after viewing the Morgue Series by Andres Serrano' – *Sci-Fi Aesthetics*, Dr Rachel Armstrong (ed.), Art and Design Magazine No 56, Academy Group Ltd., London. ISBN 0 471 97855 8.
- 1996 *Desert*, John Hansard Gallery, ISBN 085432 5921
- 1996 *Book Works: A Partial History and Source Book*, Jane Rolo and Ian Hunt (eds.), Book Works, London, ISBN 1 870699 20 3
- 1993 *Twenty-Five Years, 1968-1993, From Photograph to Image*, Jim Harold and David Brittain (eds.), Creative Camera Special, April/May Issue, CC 321
- 1986 *Boundaries*, Cambridge Darkroom, Cambridge

- 1980 *About 70 Photographs*, Bill Messer and Chris Steel-Perkins (eds.), Arts Council of Great Britain,
ISBN 0 7287 0208 8
- 1976 *Summer Show IV*, Serpentine Gallery, London