

KEVIN HARMAN

Harman has said “I like the viewer to be involved at every level; conceptually, technically and physically”. His work is based on elements of performance, and an engagement with found materials and environments, even if that performance – and the spectator’s role within it – often remains unseen, until revealed by the final object. In what he has described as a desire to “reintroduce people to the real” Harman confronts the territory between the act of creation and the act of experience, by linking the art and the audience by leaving behind a quiet transformation so that nothing appears to be different, even if everything has subtly changed.

Harman works across various media. His paintings, sculptures, prints, photographs and drawings act as trophies of the creative process, giving us cause to consider the act of making as equally as important as the end result. In his ongoing series *Skips I-XVI* (ongoing) Harman intervenes on an existing construction site after the workers have left for the weekend; sorting and categorising the contents of a dumpster by colour and material before carefully returning this material to the skip, accordingly arranged into oddly formal and often beautiful sculptures. In another provocative, performative work *Love Thy Neighbour* (2008) Harman ‘borrowed’ the doormats from outside the front doors of tenement buildings in Edinburgh and then invited the 210 residents to visit the installation, reclaim their property, and in so doing to meet their neighbours.

In a new series of intensely physical paintings/objects Harman manipulates discarded double-glazing units and found household paints; workaday industrial materials which are wrestled into unpredictable and subtle new forms. A solo exhibition of these works entitled *No Man’s Land* was presented by Ingleby Gallery from 2 April until 21 May 2016. In March 2017 Harman commandeered a vast industrial warehouse in Edinburgh’s Leith Docks in an early career retrospective and his largest solo exhibition to date. For Frieze New York 2018, Harman presented a solo presentation of new glassworks and a SKIP made on the streets of New York.

Biography

1982	Born in Edinburgh, UK
2003 - 2008	Edinburgh College of Art, BA Hons (Sculpture)
2007	International Exchange, Kunsthochschule Berlin, Germany
2018- 2010	MFA Sculpture Edinburgh College of Art

Lives in Glasgow and works between Edinburgh and Glasgow

Solo Exhibitions / Projects

2019	<i>West End Sheriff</i> , Ltd Ink Corporation, Edinburgh, UK
2018	Frieze, New York and <i>Skip 16</i> , New York, USA <i>Signs of Life</i> , Old Ambulance Depot, Edinburgh, UK
2017	<i>Ltd Ink Corporation</i> , Leith Docks Unit 4, Edinburgh, UK <i>Skip 15</i> , Leith Docks, Edinburgh, UK
2016	<i>No Man’s Land</i> , Ingleby Gallery, Edinburgh, UK
2015	<i>Billboard</i> , Wester Hailes Education Center, Edinburgh, UK
2014	<i>Kevin Harman: Open Studio</i> , Old Ambulance Depot, Edinburgh, UK <i>Salute to the Jim Lambie Generation</i> , with <i>Neu Reekie</i> as part of <i>GENERATION</i> , Fruitmarket Gallery, Edinburgh, UK

- 2013 *One Pixel Portrait Studio*, as part of the group exhibition *Once upon a time and a very good time it was...*, Ingleby Gallery, Edinburgh, UK
One Pixel Portrait Studio, as part of New Positions, Art Cologne 2013, Cologne, Germany
Skip 14, Cologne, Germany
- 2012 *when a tree falls*, Ingleby Gallery, Edinburgh, UK
Skip 13, for Frieze Art Fair, London, UK
24/7, an Edinburgh Art Festival commission, 169 Rose Street, Edinburgh, UK
Whitespace, Edinburgh, UK
- 2011 *Mesomorphic*, Old Ambulance Depot, Edinburgh, UK
- 2009 *Skip 11*, Stockbridge, Edinburgh, UK (featured in *Skip 11*, a documentary shown at Edinburgh International Film Festival, 2010)
- 2008 *Skip 10*, Dublin Street, Edinburgh, UK
Skip 8, Edinburgh College of Art courtyard, Edinburgh, UK
- 2007 *Skip 7*, Weissensee, Berlin, Germany
Skip 6, Kunsthochschule Berlin, Berlin, Germany
Skip 3, Prenzlauerbeg, Berlin, Germany
Skip 2, Mitte, Berlin, Germany

Group Exhibitions

- 2018 *TWENTY*, Ingleby, Edinburgh, UK
- 2017 *Ingleby at the Fitzrovia Chapel*, London, UK
- 2016 *Bad Idea*, Govan Studio, Glasgow, UK
The Scottish Endarkenment, Art and Unreason: 1945 to the Present, Dovecot, Edinburgh, UK
- 2015 *ABJAD: Jane Bustin, Kevin Harman, Paul Keir and Jeff McMillan*, Ingleby Gallery, Edinburgh, UK
Static State: Bad Idea, Adamastor Studios, Lisbon, Portugal
- 2014 *Face Time: An Exhibition in Aid of the Art Room*, Mall Galleries, London, UK
- 2012 *Static State*, The Old Motorcycle Showroom, Bristol, UK (toured to Summerhall, Edinburgh for the Edinburgh Art Festival)
- 2011 *Municipality*, Bethnal Green, London, UK
Annual Exhibition, Royal Scottish Academy, Edinburgh, UK
- 2010 *The Thrill and the Dread*, Talbot Rice Gallery, Edinburgh, UK
Talk and Show, Studio Warehouse, Glasgow, UK
Launch Exhibition, Honda's Dream Factory, Brick Lane, London, UK
Square Beard, The Old Ambulance Depot, Edinburgh, UK
- 2009 *New Contemporaries*, Royal Scottish Academy, Edinburgh, UK
Annual Exhibition, Royal Scottish Academy, Edinburgh, UK
TH4Y, Generator Gallery, Dundee, UK
- 2008 *Agit-prop*, Bristol, UK
Reading Public, 10 til 10, Glasgow, UK
Debut, GRV Gallery, Edinburgh, UK
Society of Scottish Artists, Royal Scottish Academy, Edinburgh, UK
- 2007 *Black Duck*, Langing Strasse Gallery, Berlin, Germany, UK
Society of Scottish Artists Annual Exhibition, Royal Scottish Academy, Edinburgh, UK
Full stop, Total Kunst, Edinburgh, UK

2006 *Flux*, Ruby Orange Gallery, Biggar, UK

Awards

2013 Art Cologne, 'New Positions' Artist

2012 Cultural Engineer Projects London

2011 Nominee, Yoma Sasburg Fellowship for Sculpture

2008 Andrew Grant Major Award The Andrew Doolan Prize for Sculpture.

The Richard Demarco Travel Award, Arts Trust of Scotland

Collections

Aberdeen Art Gallery & Museums, Aberdeen, UK

Stirling University Art Collection, Stirling, UK