



**Anna Barham, b.1974, UK**

**Lives and works in London**

Anna Barham studied Maths and Philosophy at Fitzwilliam College, Cambridge University before going on to study art at the Slade School of Art, London; an artist working between text, live events, video and installation. Her work considers the transformation of sense as language is translated between different material forms, technologies and bodies. She questions how authorship is distributed and what subjectivities are formed through these processes.

She is a Visiting Senior Tutor on the MFA at the Ruskin School of Art, University of Oxford. Her work is represented internationally in public collections that include: TATE, UK; Government Art Collection, London, UK; V&A, London, UK; SFMOMA, San Francisco, US; CGAC, Santiago de Compostela, ES.

**Education**

- 1997 – 2001 Slade School of Fine Art, BA Hons
- 1992 – 1995 Fitzwilliam College, Cambridge, BA Hons (philosophy & maths)

**Solo Exhibitions & Projects**

- 2022 *Seasferic*, Whitstable Biennale, Whitstable, UK
- 2021 */S/T/R/O/B/E////L/I/C/K////*, Arcade at Flat Time House, London, UK  
*P-ool-s o-f t-he ou-t-l-ine-s*, Chelsea Space, London, UK
- 2020 *Light Swathes Crossing*, Arcade, Brussels, BE
- 2019 *Index*, Stockholm, SW  
*ZENZIC* (with Chiara Camoni), Arcade, London, UK
- 2018 *Fig-Futures*, The Gallery, De Montfort University, Leicester, UK  
*Sick Ardour*, Gallery Ex-Libris, Newcastle University, Newcastle, UK
- 2016 *A sentence can be ours and ours*, Playground Festival, Museum M, Leuven, BE
- 2015 *Skw*, Arcade, London, UK  
*Fig-2 30/50*, ICA Studio, London, UK  
*Liquid, Liquid*, Galerie Nordenhake, Stockholm, SE  
*Skw*, Composite, Brussels, BE

- 2014 *Double Screen (Not quite tonight jellylike)*, Site Gallery, Sheffield, UK
- 2013 *Not quite tonight jellylike*, Arcade, London, UK  
*Suppose I call a man a horse or a horse a man*, Site Gallery, Sheffield, UK
- 2012 *Frame with Arcade* at Frieze London, UK  
*White City*, Art on the Underground Commission for White City Station, London, UK
- 2011 *A Splintered Game*, Galerie Nordenhake, Stockholm, SE  
*Warp and Woof* (with Bea McMahon), CCA Glasgow, UK
- 2010 *Panoraming*, 401 Contemporary, London, UK  
*Anna Barham*, International Project Space, Bournville, Birmingham, UK
- 2009 *READATGLIMPSEEN*, Arcade, London, UK
- 2007 solo project with Four at ART 2007, Dublin, IE
- 2005 *Trod Silver Bog Again*, Irish Museum of Modern Art, Dublin, IE

### **Selected Group Exhibitions**

- 2022 *Des Voix Traversees*, Institut D'Art Contemporain Villeurbanne / Rhone-Alpes, FR  
*BiblioTech, NeMe*, Limassol, CY & Exhibition Research Lab, Liverpool, UK  
*Celine Condorelli - After Work*, Talbot Rice Gallery, Edinburgh, UK  
*Iris*, Large Glass, London, UK
- 2021 *Our Silver City 2094*, Nottingham Contemporary, Nottingham, UK  
*Town Hall Meeting of the Air*, Baltic 39, Newcastle, UK  
*Sonia Boyce: In the Castle of My Skin*, MIMA, Middlesbrough, UK
- 2020 *Sonia Boyce: In the Castle of My Skin*, Eastside Projects, Birmingham, UK  
*John Latham: Now Forget Everything You Ever Knew*,  
Chelsea Space - online, London, UK
- 2019 *Ver As Vozes Dos Artistas / Seeing Artistis' voices #2*, curated by Miguel Von Hafe Perez, Porto, PT  
*Liquid Crystal Display*, MIMA, Middlesbrough, UK
- 2018 *Liquid Crystal Display*, Site Gallery, Sheffield, UK  
*A Forest*, Arcade, London, UK  
*Is it language they're after? (no one replied)*, Kunsthalle Exnergasse, Vienna, AT
- 2017 *These Rotten Words*, Chapter Cardiff, UK  
*This is a voice*, MAAS, Sydney, AU  
*Re-learning to read*, Grundy Art Gallery, Blackpool, UK  
*Flat Time House: Living Sculpture*, Flat Time House, London, UK  
*Even Dust Can Burst Into Flames*, Arcade, London, UK (curated by Anna Barham)  
*Digital Narratives III - Calculated Selves*, Raum Station, Zurich, CH
- 2016 *Up, Down, Top, Bottom, Strange and Charm*, Art Sheffield 2016, Sheffield, UK  
*Plucking feathers and precarious pleasures*, Westminster Waste, London, UK  
*Secret Surface*, K-W Berlin, DE  
*This is a voice*, Wellcome Collection, London, UK  
*Now it is permitted*, The Swedenborg Society, London, UK
- 2015 *Immersive Frames*, Celda Contemporánea, Mexico City, MX

- Pangrammar*, PI, New York, US
- Paw*, Arcade, London
- The Catwalk*, Komplot, Brussels, BE
- Nouveau Festival*, Centre Pompidou, Paris, FR
- DIDING: An interior than remains an exterior*, KM Graz, AT
- M/Other Tongue*, Tenderpixel, London, UK
- Birmingham Show*, Eastside Projects, Birmingham, UK
- 2014 *What's Love Got To Do With It?*, Hayward Project Space, London, UK
- Snow Crash*, Banner Repeater, London, UK
- Foam*, Project/Number, London, UK & touring
- Convention T*, Wysing Arts Centre, Cambridge, UK
- The prehistory of the image*, STUK, Leuven, BE
- 2013 *Anna Barham, Agnés Geoffray, Nathania Rubin*, Jousse Enterprise, Paris, FR
- Platform: In the making*, Site Gallery, Sheffield, UK
- Words To Be Spoken Aloud*, Turner Contemporary, Margate, UK
- Love In A Cold Climate*, S1, Sheffield, UK curated by Rob Tufnell
- Colección: adquisicions e incorporacions recentes*, CGAC, Santiago de Compostela, ES
- Provisional Information II*, Occasionals at Camberwell Space, London, UK
- 2012 *Revolver, part II*, Matt's Gallery, London, UK
- Eye Music For Dancing*, Flat Time House, London, UK
- Graphology*, Art Exchange, Colchester, UK
- A Night In Tunisia*, Arcade, London, UK
- Formas Breves, Outras, 25*, MARCO, Vigo, ES
- Variations on a Theme*, Studio International, Leipzig, DE
- Graphology*, The Drawing Room, London, UK
- Switch*, Baltic 39, Newcastle, UK
- Formes Breves, Autres, 25*, FRAC Lorraine, Metz, FR
- 2011 *Sharp Surface*, Arcade, London, UK
- Provisional Information*, Occasionals at MKGallery, Milton Keynes, UK
- Graphology*, Chapter 3, MHKA, Antwerp, BE
- Sync Sync*, 401 Contemporary, London, UK
- Enter Slowly*, The Lab, San Francisco, US
- 2010 *Cimento dell'armonia e dell'invenzione,/ The Drawing Machines*, Gregor Podnar Gallery, Berlin, DE
- Time's Arrow*, Galerie Nordenhake, Stockholm, SE
- 14th January – 18th December*, MOT International, London, UK
- Prisoners of the Sun*, Le Plateau / Frac Ile de France, Paris, FR
- With words like smoke*, Chelsea Space, London, UK
- 2009 *Taj Mahal Travellers*, Galerie Nordenhake, Stockholm, SE
- Stutter*, Level 2 Gallery, Tate Modern, London, UK
- Poor. Old. Tired. Horse.*, ICA, London, UK
- Free Radicals*, Arcade, London, UK
- 2008 *Travelogue*, One in the Other, London, UK
- Free Radicals*, Arcade at Artnews Projects, Berlin, DE

- On Your Marks*, Pippy Houldsworth, London, UK  
*Not Here Not Now*, Plan 9, Bristol, UK
- 2007 *Like Leaves*, Tanya Bonakdar Gallery, New York, US  
*Lost Tongues Rediscovered*, Stroom, The Hague, NL  
*Etc*, Amagerfælledvej Art Project, Copenhagen, DK  
*Boast of Quietness*, House Projects, Dublin, IE
- 2006 *I am somewhere here*, Irish Museum of Modern Art, Dublin, IE
- 2004 *Undertow*, Generator Projects, Dundee, UK
- 2003 *Anna Barham & Sarah Chilvers*, Concourse Gallery, Byam Shaw School of Art, London, UK  
*Platforme Primera*, Platforme 4, Dunkerque, FR  
*Stealth*, MOT, London, UK  
*cohabit*, Whitechapel Project Space, London, UK
- 2000 *Becks Futures Student Film & Video Award*, ICA, London, UK

### **Selected Live Works, Performances and Screenings**

- 2022 *By heart*, NeMe, Limassol, CY
- 2021 *As felt as if*, Performance Exchange, Chelsea Space, London, UK  
*To be we to be*, Baltic 39, Newcastle, UK
- 2020 *Leaking Container Festival*, Index, Stockholm, SE
- 2018 *Bumps Knot Algorithms*, K, Berlin, DE  
*Orgasmic Streaming*, Organic Gardening, Electroculture, LUX, London, UK  
*Cat Licks Vitrine*, Festival Reims Scènes de Europe, FRAC Champagne-Ardenne, Reims, FR
- 2017 *As I say what one repeats...*, as part of Paul Becker's project *The Kink In The Arc*,  
*Drop City* at M\_HKA, Antwerp, BE  
*We may be ready to have verbal intercourse*, Flat Time House, London, UK  
*A sentence can be ours and ours*, Raum Station, Zurich, CH
- 2016 *A sentence can be ours and ours*, Playground Festival, Museum M, Leuven, BE  
*The Model*, Live production reading groups, Kunst-Werke, Berlin, DE
- 2015 *Language Slips*, Open Source Festival, London, UK  
*In an Absolut World True Taste Comes Naturally*, LA Poetic Research Bureau at  
*Banner Repeater*, London, UK  
*Amours de la pieuvre*, Live production reading group, Centre Pompidou, Paris, FR  
*I feel love*, Live production reading group, Rotterdam Film Festival, Rotterdam, NL  
*I feel love*, Live production reading group, Eastside Projects, Birmingham, UK
- 2014 *A Stuttering Lecture - Vanessa Desclaux*, CRAC Alsace, FR  
*I feel love*, Live production reading group, Hayward Gallery Project Space, London, UK  
*Penetrating Squid*, Two live production reading groups, Banner Repeater, London, UK
- 2013 *Anna Barham*, Video Space, MKG, Milton Keynes, UK  
*Slick Flection 2012* with Carrie Topley, as part of *Words to be spoken aloud*,  
*Turner Contemporary*, Margate, UK

- Volume II (extract), as part of Provisional Information*, Camberwell Space, London, UK  
*Volume II (extract), at the book launch for Reading / Feeling*, Site Gallery, Sheffield, UK
- 2012 *Volume II (extract), as part of On Language*, ICA, London  
*Slick Flection 2012 with Carrie Topley, as part of Graphology*, Art Exchange, Colchester, UK  
*Volume II, as part of Eye Music For Dancing*, Flat Time House, London, UK  
*Volume II, as part of Variations on a Theme*, Studio International, Leipzig, DE  
*Slick Flection 2012 with Carrie Topley, as part of Weighted Words*,  
 176/Zabludowicz Collection, London, UK  
*Slick Flection 2012 with Carrie Topley, as part of Graphology*, The Drawing Room, London, UK
- 2010 *Tableau Vivant: A Wandering Retrospective*, part of Prospect 1.5 New Orleans, USA  
*Words*, as part of the Surreal House Exhibition, Barbican Art Gallery, London, UK  
*Serpentine New Music Action, Phyllida Barlow / Serpentine Gallery at Café Oto*, London, UK  
*Profusion*, Calke Abbey / Beacon Arts, Derbyshire, UK  
*Slick Flection*, as part of *With Words Like Smoke*, Chelsea Space, London UK  
*Slick Flection*, as part of *With Words Like Smoke*, ResonanceFM
- 2009 *Slick Flection*, as part of *The Known Unknowns*, Whitechapel Gallery, London, UK  
*Karolina, Helka, Andrew (Zoo 18.10.09)*, Zoo 2009, London UK  
*7 (The Round Room)*, ICA at Port Eliot Literary Festival, Cornwall, UK  
*And... reading and dancing... with Derek Hartley*, Arcade, London, UK

### Prizes / Awards / Residencies

- 2019 Artist in residence, St John, Oxford, UK
- 2017 Arts Council England, GfA Award
- 2013 Arts Council England, GfA Award  
 Convention T, Residency at Wysing Arts Centre, Cambridge, UK  
 Platform Residency, Site Gallery, Sheffield, UK
- 2007-9 *What do artists do?* Initiated by Phyllida Barlow, Clapton, London, UK
- 2005 Artists' Residency Programme, Irish Museum of Modern Art, Dublin, IE
- 2005 Arts Council England, GFA Individual Artist Award
- 2003 Cocheme Fellowship at Byam Shaw School of Art, London, UK
- 2000 Becks Futures Student Film & Video Award, ICA, London, UK

### Publications

*p-ool- s-o-f-t-he-ou-t-l-ine- s*, Karen Di Franco, Anna Barham, Chelsea Space 2021. ISBN 978-1-911618-09-6  
*Intertitles: An anthology at the intersection of writing and visual art*,  
 edited by Jess Chandler, Aimee Selby, Hana Noorali & Lynton Talbot.  
 Prototype, London 2021. ISBN 978-1-913513-13-9  
*Poisonous Oysters*, printed by Foundation Press supported by Art Council England, Edition 100, 2019  
 000998146-horizontal-panning-empty-fashi\_prores/böhm-on-dialogue-ch5, Anna Barham, 2015

Skw, Anna Barham, Sabel Gaveldon, 2015  
Torque #2, the act of reading, edited by Nathan Jones & Sam Skinner, 2015, ISBN 978-0-9932487-0-2  
DIDING: an interior that remains exterior?, Exhibition Catalogue, KM-Graz, AT, 2015  
Re-reading Breakthrough Fictioneers, pull-out supplement, Corridor 8, Issue 3, 2012  
Lab, artist's pages in Cura Magazine No 12, Autumn-Winter 2012, essay by Catherine Wood  
Return To Leptis Magna, Anna Barham, ISBN 978-0-9566606-0-2  
Novel – Two, edited by Alun Rowlands and Matt Williams, 2010, ISBN 978-1-906424-09-1  
Slimvolume, Poster Publication curated by Andrew Hunt, Publish and Be Damned Special Edition, 2008

## **Bibliography**

Chloe Carroll, London Summer Roundup, Art Monthly, September 2021, No.449  
Melissa Ghidini, Making and Unmaking of Sense in Language, Voice, Text and The Body, Revista-ARTA, 11.09.20  
> <https://revistaarta.ro/en/making-and-unmaking-of-sense-in-language-voice-text-and-the-body/>  
Cathy Wade, The Politics Of Extraction: Art Of The Liquid Crystal Display, The Quietus, 08.06.19  
> <https://thequietus.com/articles/26602-mima-liquid-crystal-display-otolith-group-jennifer-west-anna-barham-review>  
Lara Eggleton, Liquid Crystal Display, Art Monthly, November 2018, No. 421  
Adam Heardman, Sick Ardour, 16.03.18, [www.corridor8.co.uk](http://www.corridor8.co.uk)  
Lizzie Lloyd, These Rotten Words, Art Review, May 2017  
Niki Russell, These Rotten Words, Art Monthly, May 2017, No.406  
Elsa Vettier, Playground Festival, zerodeux #80, Winter 2017  
Freire Barnes, Art Sheffield 2016: Up, down, top, bottom, strange and charm, Art Monthly, June 2016, No.397  
Olga Smith, Berlin Round-up, Art Monthly, May2016, No.396  
Robert Barry, A performative approach to nature: Exploring Art Sheffield, The Quietus, 24.04.26  
<http://thequietus.com>  
Francesca Wade, Secret Surface, where meaning materialises, Studio International, 23.03.16  
<http://studiointernational.com>  
Sofie Van Loo, Anna Barham, Image-Like, in The Cure, eds. Jaubert, Van Loo, Willems, Komplot 2015, ISBN 978-2-9601207-5-2  
Robert Barry, "Language Is A Found Object": The Many Squids Of Anna Barham, The Quietus 11.10.15  
<http://thequietus.com>  
Martin Herbert, London Round-up, Art Monthly, October 2015, No.390  
Martin Högrström, Blackfisken och skrivaren, Kunstkritikk, February 2015 <http://www.kunstkritikk.no>  
Chris Fite Wasilik, Snow Crash / Opti-ME\*, Art Monthly, June 2014, No.377  
Marie d'Elbée, annals of the Twenty-ninth Century, This is tomorrow, 28.03.14, [www.thisistomorrow.info](http://www.thisistomorrow.info)  
Tim Barnes, Double Screen (not quite tonight jellylike), Corridor 8 online, 03.02.14, [www.corridor8.co.uk](http://www.corridor8.co.uk)  
Yvette Greslé, Not quite tonight jellylike, This Is Tomorrow, 30.10.13, [www.thisistomorrow.info](http://www.thisistomorrow.info)  
Bridget Crone, Talking Squid, publication to accompany Not quite tonight jellylike at Arcade, Oct / Nov 2013  
Lesley Guy, Interview for Corridor 8 online, 25.03.13, [www.corridor8.co.uk](http://www.corridor8.co.uk)  
Snejana Krasteva, Central Line Series, Catalogue, ed. Bonham-Carter, Coysh, Dillon, Haynes, Krasteva,

Black Dog Publishing ISBN 978-1-907317-90-3  
Gina Buenfeld, Eye Music For Dancing, This Is Tomorrow, 13.11.12 [www.thisistomorrow.info](http://www.thisistomorrow.info)  
Bridget Crone, Eye Music For Dancing, Exhibition Catalogue, Flat Time House, ISBN 978-0-9571539-1-2  
Eliza Apperly, Revolver Part 2, This Is Tomorrow, 18.10.12 [www.thisistomorrow.info](http://www.thisistomorrow.info)  
Skye Sherwin, Artist of the week 210, The Guardian, 04.10.12  
Moira Jeffrey, Warp & Woof, The Scotsman, 18.10.11  
Robert Clark, New Exhibitions, Anna Barham & Bea MacMahon, The Guardian, 15.10.11  
Ronald Jones, A Splintered Game, Artforum April 2011  
Vanessa Desclaux, Anna Barham, Volume Issue 2, 2011  
Catherine Wood, Creamier, Phaidon Press, 2010 ISBN 978-0-714856-83-4  
Vanessa Desclaux, Script for a Stuttering Exhibition, Zivot no.86, 2010  
Colin Perry, Focus, Frieze Issue 131, May 2010  
Sotiris Kyriacou, Profusion (Exhibition Catalogue), B Press, 2010 ISBN 978-0-9553626-4-4  
Martin Clark, Top 5, Art Review, Issue 39, March 2010  
Ellen Mara De Wachter, Anna Barham #22, publication accompanying show at IPS, February/March 2010  
Roland, (magazine accompanying Poor. Old. Tired. Horse. ICA) Issue 2 June - August 2009  
Dan Fox, Poor. Old. Tired. Horse. Frieze Issue 126, October 2009  
Rebecca Geldard, Poor. Old. Tired. Horse., TimeOut London No 2027, June 2009  
Caterina Riva, Stutter, Kalleidoscope, Issue 2, Summer 2009  
Helen Sumpter, Anna Barham, TimeOut London No 2010, February 2009  
Ewan Gibbs in London, [www.artinfo.com](http://www.artinfo.com), 2008  
Francis McKee, Looking Back: Emerging Artists, Frieze Issue 112, January / February 2008  
Epiphyllum, within Like Horses and Fog, Linda Quinlan, ISBN 978-0-9557885-0-5  
House Projects (Exhibition Catalogue), 2008, ISBN 978-0-9549844-2-7  
Interview: Sotiris Kyriacou, [www.kopenhagen.dk](http://www.kopenhagen.dk) 2007  
Nikki Columbus, Critics' picks, Like Leaves, [www.artforum.com](http://www.artforum.com), October 2007  
Jane Lee, White Window (shared work - travail partagé) 2005  
Rachel Withers, Critics' picks, Cohabit, [www.artforum.com](http://www.artforum.com), February 2003