

**Noah Barker**  
(California, 1991)

## **Education**

School of the Art Institute of Chicago — BFA, 2013

## **Solo**

*A room like any other*, Air de Paris, Paris, 2018  
*Redevelopment of a Soundtrack*, Éclair, Berlin, 2017  
*A Projection in the DDF*, And Now, Dallas, 2016  
*Prologue: Divergence Motor/Albatross Alarm*, First Continent, Baltimore, 2015  
*Production Courtyard*, Lodos Contemporáneo, Chicago, 2013

## **Group**

*Fantasy is a place where it rains*, Fanta, Milan, 2018

*Schreibtischuhr*, Meyer Kainer, Vienna, 2017  
*Metropolis*, Simon Lee, New York, 2017  
*New Normal*, The Hangar, Beirut, 2017

*Se nos cayo el teatro*, Lodos, Mexico City, 2016  
*Cos only difference can bring back my friend* curated by km temporar, 83 Pitt St, New York, 2016  
*Lonesome Wife* curated by Attilia Fattori Franchini, Seventeen, London, 2016  
*開発/Development* curated by Liam Gillick, Okayama, Japan, 2016  
*Noah Barker, Rémy Zaugg* curated by Timothy James Kelly, Chicago, 2016  
*Noah Barker, Benjamin Horns, Hannah Levy, Carlos Reyes, Eric Veit*, Rear Window, New York, 2016  
*presented by Exo Exo and Lodos*, Exo Exo, Paris, 2016 [TWO PERSON]  
*Ver Lento*, Centro de la Imagen, Mexico City, 2016  
*X Bienal de Nicaragua* curated by Oliver Martinez Kandt, 2016  
*Material Art Fair*, Lodos Contemporáneo, Mexico City, 2016

*Beneath a Thawing Lake*, Dark Arts International, Mexico City, 2015

*d h c m r l c h t d j*, Paregrine Program, Chicago, 2014  
*Lift With Your Legs*, Charlotte Street Foundation, Kansas City, 2014  
*Free Paarking*, Free Paarking, St. Louis, 2014  
*Are you thinking about Atlantis?*, curated by Komplot, Parrallel Oaxaca, Oaxaca, 2014

## **Curatorial**

*Still Life*, Sydney, Sydney, 2018

*Architecture of Storage*, Deutsches Architektur Zentrum, Berlin, 2018 (“processed by”)

*A Few Open Systems*, ArtNow, Dallas, 2017

*Encore Mode*, Lodos, Mexico City, 2017

*International Currency*, Lodos Contemporáneo, Mexico City, 2015

*Material Art Fair*, Lodos Contemporáneo, Mexico City, 2014

## **Awards and Fellowships**

SAIC BFA Fellowship, 2013

SAIC Presidential Scholarship, 2011-13

## **Bibliography**

Kron, Cat. “Critic’s Picks: “A Few Open Systems,” Artforum.com, June, 2017

Sophie Knezic. “The Okayama Art Summit: A New Triennale for Japan,” *Broadsheet*, Vol 46 No 1, March 2017

Barker, Noah. “Studio for Propositional Cinema at Swiss Institute,” *Mousse Magazine*.  
[moussemagazine.it/studio-propositional-cinema-swiss-institute-new-york/](http://moussemagazine.it/studio-propositional-cinema-swiss-institute-new-york/). 2017

Beasley, Mark. “Projecting an Island From Another,” *Mousse Magazine*, n. 54 Summer, 2016

Barker, Noah. “Dora Budor,” *CURA. Magazine*, “Spring/April, 2016

Dupuis, Dorothée. “International Currency, Lodos / Mexico City,” *Flash Art*, July 24, 2015,  
[flashartonline.com/2015/07/scott-reeder-cameron-rowland-liam-gillick-lodos-mexico-city/](http://flashartonline.com/2015/07/scott-reeder-cameron-rowland-liam-gillick-lodos-mexico-city/).

Wick, Jacob. “Economies of Resignation,” *Bad at Sports*, June 19, 2015,  
[badatsports.com/2015/economies-ofresignation/](http://badatsports.com/2015/economies-ofresignation/).