

Education

MFA Fine Art, The Ruskin School of Art, University of Oxford, 2016

PGDip Art Writing, Goldsmiths, University of London, 2013

BA Contemporary Creative Practice, Leeds Metropolitan University, 2008

Erasmus Exchange Programme, Gerrit Rietveld Academie, Amsterdam, 2007

Performances

- *Touching*, (20 mins) at 'Smargniture' cur. Daniela Cascella and Natasha Soobramanien for Lydgalleriet, Bergen, Norway, 2016; 'Action Poetry' cur. Oui Performance, York, 2016
- *CHAVSCUMBOSS*, (15 mins) at Cafe OTO, London, 2017; 'Colour Out of Space' experimental arts festival, Brighton, 2016; Bank Street Arts, Sheffield, 2016; Everyman Theatre, Liverpool, 2016
- *I am come from a place*, (30 mins) collaboration with musician Bridget Hayden at Supernormal Festival, Oxfordshire; 'Subveillance' cur. Helen Kaplinsky, Fuse Arts Space, Bradford, 2016
- *Like an idiot on a moor*, (15mins) White Rainbow, London, 2016
- *Two Meet*, (20 mins) Leeds College of Art, 2016
- *Lads of Aran*, (35mins) Foaming At The Mouth, Dublin, 2016
- *Figure of the lad*, (20 mins) North Wall Arts Centre, Oxford; Furtherfield gallery, London, 2015
- *Posh Man's Pet*, (25 mins) at 'Storm&Golden Sky', Liverpool, 2015; 'The Other Room', Manchester, 2014; 'Concerning The Bodyguard' cur. Laura Morrison, The Tetley, 2014
- *The audience is delayed*, (60 mins) at 'Language is a creek on a stair', Whitechapel gallery, London, 2013
- *Poem for Pussy Riot*, (7 mins) at 'Poets for Pussy riot', FreeWord Centre, London, 2012
- *The answer: think memorable thoughts*, (60 mins) at 'Speaking Art Writing', Whitechapel gallery, 2012
- *Readings*, at 'Against Poets', Word*Power Books, Edinburgh, 2012

Published texts and releases

- *Lads of Aran*, visual essay in 'Bodies That Remain: essays on the writer's body', ed. Emmy Beber, Punctum Books, New York, forthcoming 2017
- *Scally Nike Leather Glove Smoke*, two track EP, released on cassette by Chocolate Monk, Brighton, forthcoming 2017
- *Is it still moving?*, interactive visual essay in 'Sites of Research', O A R Platform, University of Oxford, forthcoming 2017
- *Penmon Point*, experimental fiction in 'No Title', ed. Sarah Pierce and CCA Derry-Londonderry, forthcoming 2017
- *Idiot on a moor*, fiction in 'Chaotic Good', Gallery North, Northumbria, 2016
- *Learning Pieces*, interview with artist Sarah Pierce in 'gorse #5', Dublin, 2016
- *Blanc*, erasure script in 'Cobra Res 1.9 Flash Fiction', Cobra Res, London, 2016
- *Mother To No Swimming Laughing Child*, five track EP in collaboration with musician Bridget Hayden. Released on cassette and mp3 by FortEvilFruit, Dublin, 2015
- *Extracts from*, poetry in 'Torque #2 The Act of Reading', Torque Editions, Liverpool/London, 2015
- *Some place of avoiding an animal*, collaborative writings, South London Gallery, 2015
- *The Punch and Pooty Show*, experimental fiction for FeltActs online, 2015
- *Extract from Mental Furniture* in The Other Room anthology, The Other Room, 2015
- *Mental Furniture*, experimental novel, VerySmallKitchen press, Hastings, 2014
- *Videodrome*, poetry in 'Enemies', Penned In The Margins, London, 2013
- *Four Poems*, on 'Adventures in Numb4rland' CD compilation, Alan Dunn, 2012

Exhibitions

- *Coupler*, solo exhibition at Xero Kline & Coma, London, forthcoming, June 2017
- *Touching*, performance and installation, in 'Mene Mene Tekel Parsin' group exhibition cur. Jesse Darling for Wysing Arts Centre, Cambridge, forthcoming May 2017
- 'Claire Potter: Curator's Choice', Leeds College of Art, forthcoming April 2017
- *Cast Metal Nut*, performance film (38 min loop), in 'Overlay' four-person exhibition cur. Jeremy Millar for White Rainbow, London, 2016
- *The audience is delayed*, text installation in Lorem Ipsum, The Tetley, Leeds 2015

Awards/Residencies

- Polyphonic residency, Wysing Arts Centre, Cambridge, 2017
- Library Interventions art writing residency, Leeds College of Art, 2016
- Short-listed for Book Works, experimental fiction series Semina ed. Stewart Home, 2016
- Erna Plachet Scholarship, Ruskin School of Art, University of Oxford, 2015
- Pil and Galia Kollektiv Masterclass, Wysing Arts Centre, Cambridge, 2014
- Grants for the Arts award for *Shady Dealings With Language*, 2014
- In(ter)ventions writing residency, The Banff Centre, Calgary, Canada, 2014
- European Exchange Academy, Beelitz-Heilstätten, Germany, 2006

Bibliography

- 'London round up', review by Jamie Sutcliffe, Art Monthly, Issue 400, October, 2016
- *Writing as Research by Claire Potter*, 'How to Research' teacher's resource series, Tate Modern, April, 2016
- 'Online Exclusive', The Wire online, May, 2015
- 'Passed over to a broken machine' review of *Mental Furniture* by Emily Beber, Mute online April 25, 2015; 3AM Magazine, April 20, 2015
- 'Open Mouth' editorial feature on EP *Mother To No Swimming Laughing Child* by Frances Morgan, The Wire, Issue 375, May, 2015
- *Mother To No Swimming Laughing Child* broadcast on 'Adventures in Sound and Music' The Wire, Resonance FM, April 02, 2015
- *Posh Man's Pet* review by Bob Dickenson, Corridor8 online, January 27, 2015
- *Mother To No Swimming Laughing Child*, broadcast on 'Nova', RTE Lyric FM, Ireland, October 14, 2014
- Interview by Alan Dunn, Stimulus/Respond online, February 15, 2014
- Two poems broadcast on 'Nova', RTE Lyric FM, Ireland, April 21, 2013

Positions

- Lecturer, BA Fine Art, Liverpool John Moores University, March 2017 - March 2018
- External Examiner, MA Studio For Immediate Spaces, Sandberg Institute, Holland 2017
- Visiting Lecturer, Critical Studies, Sandberg Instituut, Holland 2017
- Visiting Lecturer, BA Fine Art, Bath Spa University, 2016
- Visiting Artist, BA Fine Art, Liverpool John Moore University, 2016
- Editor, *MFA Exhibition Catalogue*, Oxford University Press, 2016
- Visiting Lecturer, BA Theatre Studies, York St Johns University, 2014; 2015; 2017
- Visiting Artist, Beaux-arts Nantes, France, 2014
- Curator, *Shady Dealings With Language*, UK, 2014
- Visiting Artist, Leeds School of Art, Architecture and Design, 2014
- Copy Editor, *Gustav Metzger - Writings, Letters, Conferences, Interviews...1952 - 2012*, ed. Mathieu Copeland, 2013