

Morehshin Allahyari

1985 Born in Tehran, Iran. Lives and works in New York, NY.

Morehshin Allahyari is a media artist and activist who uses computer modeling, 3D scanning, and digital fabrication techniques to explore the intersection of art and activism. Inspired by concepts of collective archiving and cultural contradiction, Allahyari's 3D-printed sculptures and videos challenge social and gender norms. She wants her work to respond to, resist, and criticize the current political and cultural situation that is experienced on a daily basis. Her work has been part of numerous exhibitions, festivals, and workshops at venues throughout the world, including the New Museum, MoMa, Centre Pompidou, Venice Biennale di Architettura, and Museum für Angewandte Kunst among many others.

She is the recipient of The Joan Mitchell Foundation Painters & Sculptors Grant (2019), The Sundance Institute New Frontier International Fellowship, and the leading global thinkers of 2016 award by Foreign Policy magazine. Her 3D Additivist Manifesto video is in the collection of San Francisco Museum of Modern Art, and recently she has been awarded major commissions by The Shed, Rhizome, New Museum, Whitney Museum of American Art, Liverpool Biennale, and FACT.

A more detailed bio and CV can be found on Morehshin's website:

<http://www.morehshin.com/artist-information/>.

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RESIDENCIES

2019 Denniston Hill Residency, Catskill, NY
2018 Visual Arts Residency, Harvest Works, Brooklyn, NY
Art and Technology Residency, Pioneer Works, Brooklyn, NY
2017 FACT (Foundation for Art and Creative Technology), Liverpool, UK (Eyebeam collaboration)
2016 - 17 Research Residency, Eyebeam, New York, NY
2016 Vilém Flusser Residency for Artistic Research, Berlin, Germany
#Additivism Artist Residency, Co:Lab, Auckland University of Technology
2015 The Frank-Ratchye Studio for Creative Inquiry, Carnegie Mellon University
Pier9 Art Program (3D printing + sculpture), AUTODESK
2014 Gray Area Art and Technology, San Francisco, CA
3D Software and Printing Residency, SculptCad, Dallas, TX
2013 Film and Media Residency, Banff Centre, Alberta, Canada

GRANTS/AWARDS/HONORS/COMMISSIONS

2019 The Joan Mitchell Foundation Painters & Sculptors Grant
2019 The Sundance Institute New Frontier International Fellowship, Sundance Film Festival
2019 Commission for Kabous from The Shed, Manual Override exhibition curated by Nora Khan, November 2019.
2018 Commission for *The Laughing Snake* from The Whitney Museum of American Art, Liverpool Biennial and FACT Liverpool
Rhizome Commission for *Physical Tactics for Digital Colonialism*, New Museum, New York
2018 Commission for The 3D Additivist Manifesto, SFMOMA Collection
2017 2016 Sculpture Award, Institute of Digital Art, Germany
Visiting Scholar Grant, The LaGuardia Studio, New York University
2016 The Download, Rhizome Commission, RhizomeForeign Policy's 2016 Global Thinkers award, Washington DC
2015 Special Award, Florence Biennale, Florence, Italy
2014 Awesome Without Borders Grant, The Harnisch Foundation
2013 The Arch and Anne Giles Kimbrough award, Dallas Museum of Art

SOLO EXHIBITIONS

2020 *Horizontal Vertigo: Films by Morehshin Allahyari*, Cinema of the JSC Düsseldorf, Julia Stoschek Collection, Germany
2019 *Morehshin Allahyari: She Who Sees the Unknown*, MacKenzie Art Gallery, Regina, SK, Canada
2018 *She Who Sees the Unknown*, The Armory Show (FOCUS), presented by Upfor, New York, NY

- 2017 *Futurisms*, Kampnagel - K4, Hamburg, Germany
She Who Sees The Unknown: Huma, Museum of Ulm, Stuttgart, Germany
Morehshin Allahyari, Downtown Gallery, University of Tennessee, Knoxville
She Who Sees The Unknown, Upfor, Portland, OR
- 2016 *Solid State Mythologies*, Mahoney Gallery, University of Massachusetts, Lowell, MA
She Who Sees The Unknown, Transfer Gallery, Brooklyn, NY
Everything in Between, Verge Center for the Arts
Material Speculation, Trinity Square Video, Toronto, Canada
- 2015 *Material Speculation: ISIS/Download Series (King Uthal)*, Rhizome (commission)
Dark Matter (c. Kimmo Modig and Jesse Jussi Koitela), Such Gallery, Helsinki, Finland
The 3D Additivist Manifesto, World Premiere, Transfer Gallery, NYC

SELECTED GROUP EXHIBITIONS

- 2020 *Yokohama Triennale 2020*, Yokohama, Japan (upcoming)
AURORA 2020, Aurora Biennale, Dallas, TX (upcoming)
SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
Rhizomatic Spell (c. Eva Skopalová), Kvalitar gallery, Prague, Czech Republic.
Never Spoken Again: Rogue Stories of Science and Collections, MSU Broad Museum (traveling; curated by David Ayala-Alfonso, produced by Independent Curators Int'l)
Where Do You Want Ghosts to Reside?, Southern Exposure Gallery, San Francisco, CA
- 2019 *Manual Override* (c. Nora Khan), The Shed, New York, NY
Beyond Geographies: Contemporary Art and Muslim Experience, Gallery at BRIC House, Brooklyn, NY
Utopian Imagination, The Ford Foundation Gallery, New York, NY
The Art Happens Here: Net Art's Archival Poetics, Peeler Art Center at Depauw University, Greencastle, IN
What Remains, Imperial War Museum, London, UK
Computer Grrls, MU, Eindhoven, Netherlands
Quid est Veritas?, Annka Kultys Gallery, London, UK
Apocalypse, Schneider Museum of Art, Ashland, OR
Sim-Cinema, Wevr, Los Angeles, CA
Memory and Place, Gould Gallery, University of Washington, Seattle, WA
Computer Grrls, La Gaîté Lyrique, Paris, France
Refiguring Binaries, Pioneer Works, New York, NY
Refiguring the Future, REFRESH, presented by Eyebeam, 205 Hudson Gallery, New York, NY
Speculative Cultures: A Virtual Reality Exhibition, The New School, New York, NY
The Art Happens Here: Net Art's Archival Poetics, New Museum, New York, NY
Re-Figure-Ground (c. Kelani Nichole), arebyte, London City Island, United Kingdom
Translation of Complexity, sound:frame at Aa Collections, Vienna, Austria
- 2018 *Computer Grrls*, Hartware MedienKunstVerein, Dortmund, Germany
A World Without Us, Impakt Center for Media Culture, Utrecht, The Netherlands
Agency (c. James Bridle), Nome Gallery, Berlin, Germany
En Fuyant, Ils Cherchent une Arme 3/3, Maison Populaire, Montreuil, France

- Plastic Entanglements*, Jordan Schnitzer Museum of Art, Eugene, OR
- Beautiful World Where Are You?*, Liverpool Biennial 2018, FACT, Liverpool, UK (co-commissioned by the Whitney Museum of American Art)
- Colleagues Wanted I*, Alpha Nova Galerie Futura, Berlin, Germany
- Refiguring the Future Performance Series: Breaching Towards Other Futures*, The Rubin Museum of Art, New York, NY (performance; in collaboration with Shirin Fahimi)
- DiMoDA 3.0: Talismans (74L15M4N5) + Mind Body Dualism (MND//BDY)*, 3LD, New York, NY
- La tecnologia somos nosotrxs*, Contemporary Art Center of Quito, Ecuador
- This Site is Under Revolution*, Moscow International Biennale For Young Art, Moscow Museum of Modern Art, Russia (c. Barbara Cueto)
- Do you Want to Quit? Intimacy, Site, Self*, University of California, Irvine (c. by Erin Gordon)
- 2017 *Statues Also Die*, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- Open Codes: Living in Digital Worlds*, ZKM | Center for Art and Media, Karlsruhe, Germany
- Archeonauts*, Galerie Charlot, Tel Aviv, Israel
- Neotopia: Data and Humanity*, Art Center Nabi, Seoul, South Korea
- NEoN Digital Arts Festival*, Dundee, Scotland
- Non-Compliant Futures*, Sight & Sound 2017, Eastern Bloc, Montreal
- Haunted Machines and Wicked Problems*, Impakt Festival, Utrecht, Netherlands
- Materializing the Internet*, MU artspace, Eindhoven, Netherlands
- Futureproof*, Hurford Center at Haverford College, Haverford, PA
- Designing Desire*, FACT Gallery, Liverpool, UK
- Forever Fornever*, Edward Mitchell Bannister Gallery, Rhode Island College, Providence, RI
- Digital Design Weekend 2017*, Victoria and Albert Museum, London, England
- The End and the Beginning*, West Galleries, Texas Woman's University, Dallas, TX
- Suspended Territories*, Marta Herford, Herford, Germany
- The World Without Us*, Galerija Vžigalica, Ljubljana, Slovenia
- Mutations-Créations: Imprimer le monde*, Centre Pompidou, Paris, France
- Tomorrows: Urban fictions for possible futures*, Diplareios School, Onassis Cultural Centre, Greece
- Archeonauts*, Galerie Charlot, Paris, France
- Imprimer le monde*, Centre Pompidou, Paris, France
- How much of this is fiction.*, FACT Gallery, Liverpool, UK
- How much of this is fiction.*, Haus der elektronischen Künste Basel, Switzerland
- Iconoclastic*, Cooley Gallery, Reed College, Portland, OR
- As if. The media artist as trickster*, Frammer Framed, Amsterdam, Netherlands
- Hacking / Modding / Remixing as feminist protest*, Miller Gallery, Carnegie Mellon University, PA
- 2016 *Missed Connection*, Julia Stoschek Collection, Düsseldorf, Germany

- 'A World of Fragile Parts'*, Venice Biennale, 15th International Architecture Exhibition, Curated by Brendan Cormier and Danielle Thom
- Hybrids*, Ars Electronica Linz, Onassis Cultural Centre, Athens, Greece
- For Play*, MU, Eindhoven, The Netherlands
- Rose*, upfor.digital (online)
- Out of Hand; Materializing the Digital*, Museum of Applied Arts & Sciences, Sydney, Australia
- Dance with flARmingos*, Queens International, Queens Museum, NY (c. Kristin Lucas)
- The Missing: Rebuilding the Past*, The Anya and Andrew Shiva Gallery, CUNY, NYC
- Archive Fever: Future Imaginings of Things Past*, B4bel4b Gallery, Oakland, CA
- 2015 *X+1*, Museum of Contemporary Art, Montréal, Québec
- Nietzsche was a Man*, Pori Art Museum, Pori, Finland
- Material Girl*, Dunlop Art Gallery, Regina, Saskatchewan
- 2014 *Sympathy for the Devil*, Hello Project Gallery + Semigloss Magazine, Houston, TX
- CIPHER: REFRACTION* (c. Giselle Zatonyl), CultureHub, NYC
- Click Click Click*, Whitebox Gallery, NYC
- Theory of Survival*, Southern Exposure Gallery, San Francisco, CA
- Bitrates*, Daralhokoomeh Project, Shiraz Art House, Shiraz, Iran
- Dark Matter*, Material Art Fair, Mexico City, Mexico

SELECTED LECTURES

- 2020 Remaking Meaning: Digital Imaging, Discussion with Salome Asega, MoMa, New York, NY
- She Who Sees The Unknown artist talk, Washington Project for the Arts, Washington, DC
- Artist Conversation: Sondra Perry and Morehshin Allahyari, Moderated by Nora Khan, The Shed, New York, NY
- 2019 UCLA Regents Lecture, Department of Design Media Arts, Los Angeles, CA
- STUDIO Lecture, Frank-Ratchye STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh, PA
- "Feminist Visions: Retracing the Mughals" (with Ruby Las, Shahzia Kisander and Harris Chowdhary), Asian American Writers' Workshop, New York, NY
- "Physical Tactics for Digital Colonialism," performance-lecture commissioned and presented by New Museum and Rhizome, New Museum Theater, New York, NY
- "Digital Art and Activism" (with Angela Washko), New Media Caucus at College Art Association, New York, NY
- Visiting Artist Lecture, The UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- "Breaching Toward Other Futures" (lecture/performance with Shirin Fahimi), Knockdown Center, New York, NY
- 2018 "On Digital Colonialism and Refiguring," Rice Seminar Public Lecture, Houston, TX
- "On Digital Colonialism and Monstrosity," Pennsylvania State University, University Park, PA
- 2017 "On Digital Colonialism, Re-figuring, and Monstrosity," keynote talk, Penny Stamps Distinguished Speaker Series, University of Michigan

- “On Digital Colonialism, Re-figuring, and Monstrosity,” Visiting Artist Lecture, Integrated Media Arts MFA, Hunter College, NY
 Artist Talk, Parlor Room, School of the Art Institute of Chicago, IL
 Artist Talk, Peck School of the Arts, University of Wisconsin, Milwaukee, WI
 Artist Talk, Eyeo Festival, The Walker Art Center
 “Morehshin Allahyari on Art Activism, Digital Colonialism, Xenophobia, and Re-figuring,” TCNJ Brown Bag Series Artist Talk, Mayo Concert Hall, The College of New Jersey
- 2016 Artist Talk, presented by FutureForum, Hollywood Theater, Portland, OR
 “On Data and Digital Colonialism,” *Digital Thresholds: From Information to Agency* series by Daniel Rourke, Tate Modern, London, UK
 “Material Speculation,” Gray Area Festival, San Francisco, CA
 “Material Speculation: On Terror, Technocapitalism, Digital Colonialism and Politics of 3D Scanning,” Auckland Art Gallery Toi o Tāmaki, Aotearoa New Zealand

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- Katie Peyton Hofstadter, “The Process: Morehshin Allahyari, Kabous”, *The Believer Magazine*, Issue 131, June-July 2020 (Print, [Online](#)).
- Jessica Lynn, “Seven Notes For A Dream”, Commissioned for The Shed digital publication, New York, February 2020 ([Online](#)).
- Joel Kuennen, “Morehshin Allahyari: She Who Sees the Unknown,” *The Brooklyn Rail*, September 2019. (Print, [Online](#).)
- Hrag Vartanian, “Talking Digital Colonialism with Morehshin Allahyari,” *Hyperallergic*, June 11, 2019. ([Online](#).)
- Delara Zand, “This Iranian Artist Is Spotting Female Jinn Figures In Her Latest Solo Show”, *Harper Bazaar*, June 2019. ([Online](#).)
- Canadian Art Magazine, “The Laughing Snake” feature, *Femme*, Summer issue, 2019. (Print)
- Shannon Liao, “A web art exhibit forces visitors to confront the past,” *The Verge*, April 21, 2019. ([Online](#).)
- Jonathan Goodman, “‘Speculative Cultures: A Virtual Reality Exhibition’ at Parsons, Sheila Johnson Design Center,” *Whitehot Magazine*, April 2019. ([Online](#).)
- Cassidy Dawn Graves, “The New Digital Art is Decidedly Anti-Tech Bro,” *Garage*, April 4, 2019. ([Online](#).)
- Frani O’Toole, “The New Museum Hits ‘Save’ on Net Art,” *Hyperallergic*, Feb. 20, 2019. ([Online](#).)
- Nadja Sayej, “Memes, technology and sci-fi: what to expect from art in the US in 2019,” *The Guardian*, January 3, 2019. ([Online](#).)
- Nadine Khalil, “New York Diorama,” *Canvas*, November/December 2018 issue, p. 107. (Print.)
- Joel Kuennen, “Refiguring Monstrosity: Morehshin Allahyari // Whitney Museum of American Art,” *The Seen*, September 26, 2018. ([Online](#).)
- “Re-figuring Ourselves – A Conversation Morehshin Allahyari & Christiane Paul,” *Liverpool Biennial Journal*, Issue 8, 2018. ([Online](#) and in Print)
- Anna Cahn, “Re-Figuring the Future with Morehshin Allahyari” (interview), *Spiral Magazine*, Future Issue, published by The Rubin Museum, 2018. (Print, [Online](#).)

Lizzie Plaugic, "Morehshin Allahyari's 3D-Printed Object Pushes Back Against 'Digital Colonialism'," *The Verge*, March 24, 2018. ([Online.](#))

Ania Szremski, "The Armory Show and Independent Art Fair," *art agenda*, March 12, 2018. ([Online.](#))

Martha Schwendener, "30 Must-See Artists at the Armory Show," *The New York Times*, March 8, 2018. (Print, [Online.](#))

National Geography, Genius: Picasso series, How 3D Printing Can Preserve History - Tech+Art, April 2018. (Cable TV, [Online.](#))

Jillian Steinhauer, "Fighting Colonialism with Feminist Fabulation," *Hyperallergic*, May 27, 2017. ([Online.](#))

Dark Matters, Morehshin Allahyari in conversation with Hannah Gregory, *Ibraaz*, January 19 2017 ([Online.](#))

Kelley Haftner, "Thinks: Morehshin Allahyari," *Bad at Sports*, March 1, 2017. (Interview, [Online.](#))

Paul Soulellis, "The Distributed Monument," *Rhizome*, 2016. ([Online.](#))

Timothy P.A. Cooper, From the Ground Up, *Frieze Magazine*, No 182. October 2016 (Print.)

Gretta Louw, "'Your Shiny Plastic Future Is a Load of Crap': Morehshin Allahyari and Daniel Rourke's #Additivsm," *Hyperallergic*, 2016. ([Online.](#))

Marcella Faustini, "on material entanglements: an interview with morehshin allahyari", SFMOMA, July 2016. ([Online.](#))

Max Biederbeck, "An artist prints out what the IS has destroyed", *Wired*, February 2016. ([Online](#))

Ben Valentine, "A New Media Artist Looks to Iranian Spam," *Hyperallergic*, 2014. ([Online.](#))