

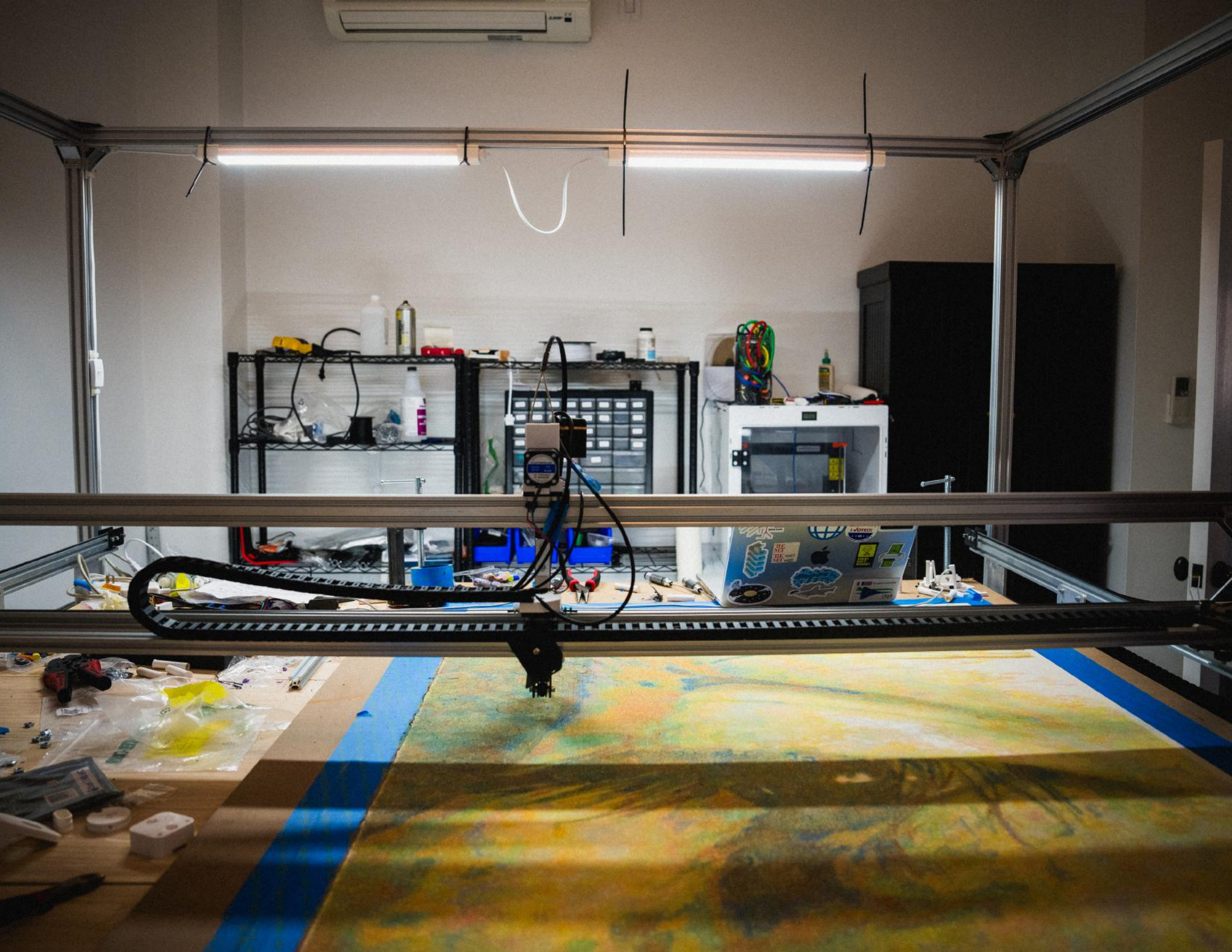


**SARAH MEYOHAS**

*SELECTED PROJECTS*







Sarah Meyohas (b. 1991, New York) is a conceptual artist and technologist whose practice provides an intelligible visual language to articulate the systems and complex operations that increasingly govern our world. Her work has been collected and exhibited at major institutions such as the Centre Pompidou in Paris, the ICA in London, and the New Museum in New York. She is represented by Marianne Boesky Gallery as well as the United Talent Agency for her work in film. Meyohas creates artworks that engage philosophically and technically with emerging technologies ahead of widespread adoption.

In 2015, she created Bitchcoin, a cryptocurrency backed by her physical artwork, which predated the launch of Ethereum and is the first tokenization of physical art on a blockchain. Similarly, her project *Stock Performance* (2016) emphasized the individual's gesture on a market akin to more recent meme-stock trends. Her 2017 project *Cloud of Petals* involved training a Generative Adversarial Network on a dataset of 100,000 physical rose petals to generate endless, new, and unique petals, both in video installations and virtual reality experiences. Her recent work explores holography and plotters to create pieces that delve into the mechanics of perception and texture.

In addition to her artistic endeavors, Meyohas invests in companies that align with her moral and aesthetic values. Her areas of focus include human enhancement, cryptographic infrastructure, and deep-tech broadly defined, encompassing robotics, AI, and biotech. She currently invests through Bluebirds Capital and has previously served as a special partner at Pascal Capital and a venture partner at Spark Capital. Meyohas's practice embodies the concept of *Gesamtkunstwerk*—a German term meaning a “total work of art”—seamlessly integrating art, technology, and finance.





# TRUTH ARRIVES IN SLANTED BEAMS

In 2025, Meyohas debuted *Truth Arrives in Slanted Beams* at Desert X, an outdoor installation that expanded her long-standing exploration of light, perception, and material surfaces. Beginning with her early photographic series *Speculations* (2015), Meyohas has long investigated how minute changes in light, surface, and position generate fleeting visual architectures. Over the years, this inquiry evolved through diffraction-based works, mixed-reality pieces, and large-format holograms, each building toward an increasingly spatial engagement with light.

*Truth Arrives in Slanted Beams* marked a new phase: engineering sunlight itself into deliberate caustic patterns across a curving ribbon wall in the desert. Using Rayform reflectors—each mathematically computed to concentrate light into coherent, readable signals—the work created a choreography of meaning that shifted with the viewer's position and the sun's movement. Rather than accidental flickers like those seen at the bottom of a pool, these caustics were deliberate: language drawn with light.

*Truth Arrives in Slanted Beams, 2025*











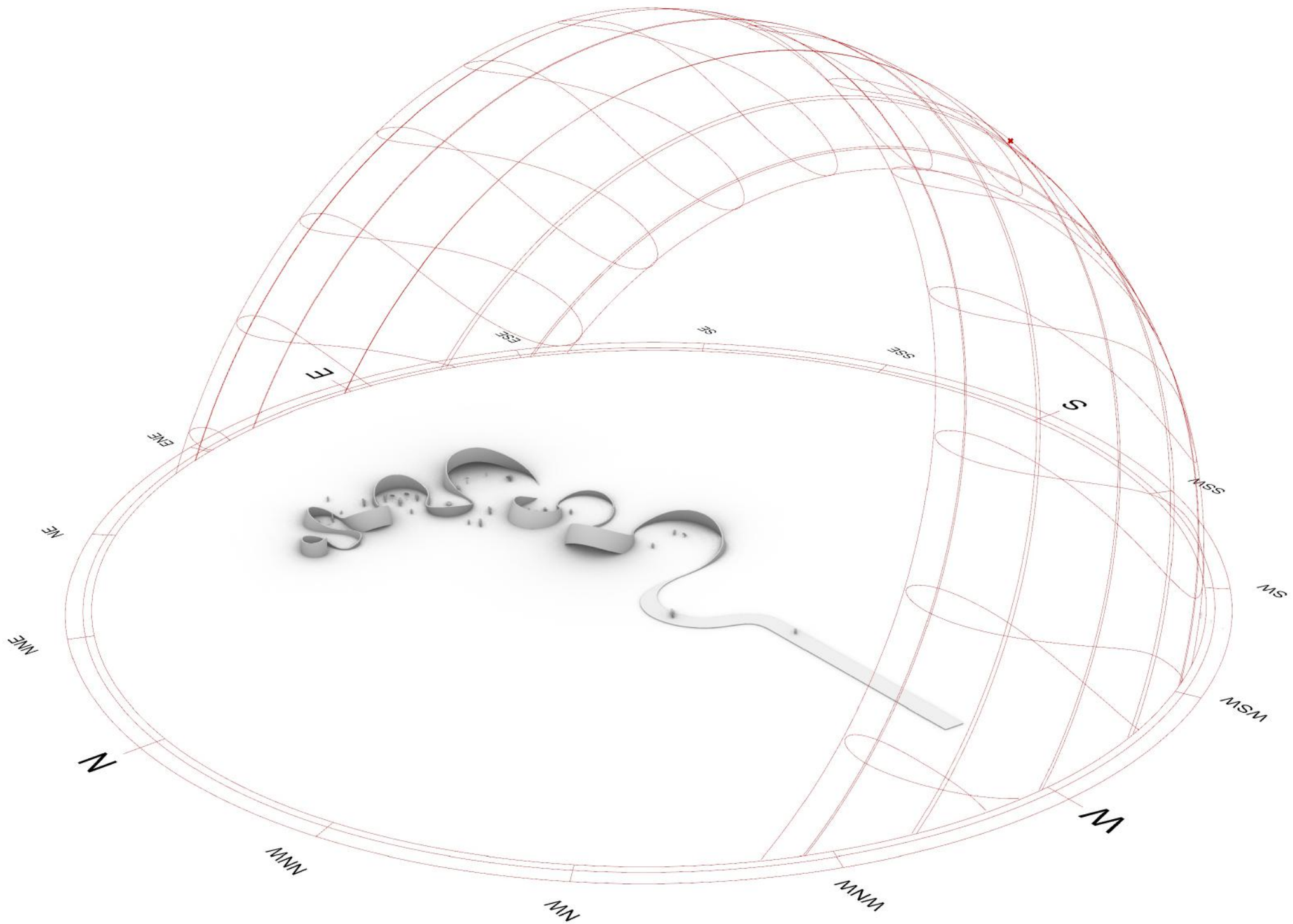


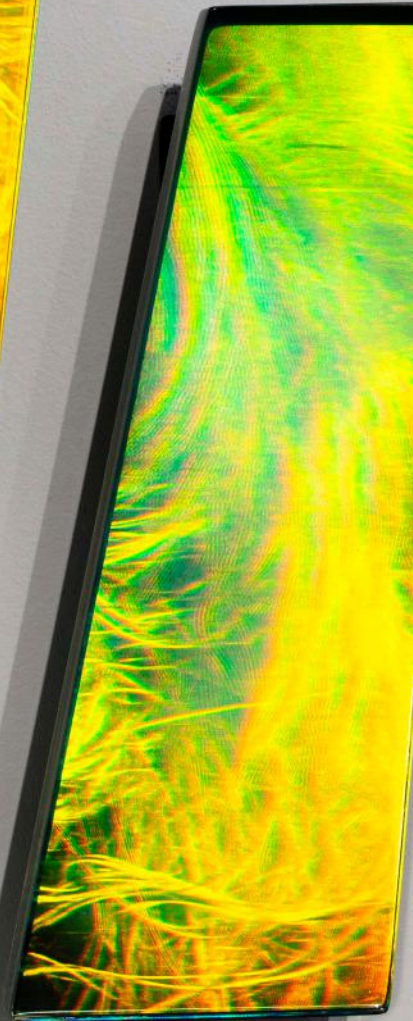
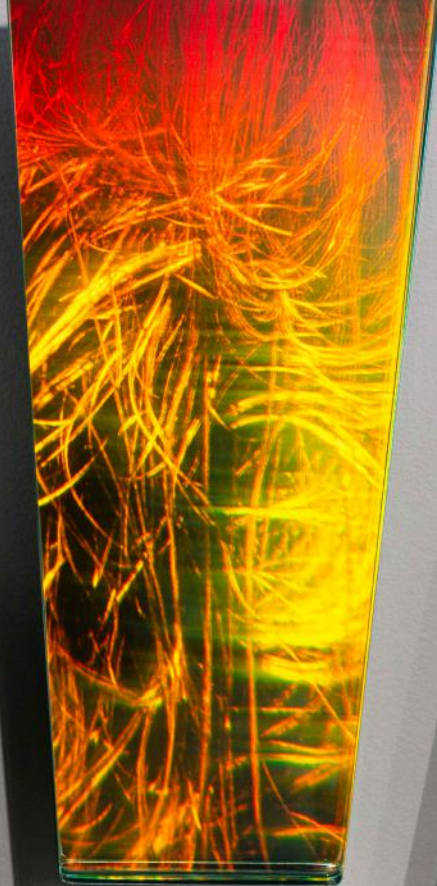














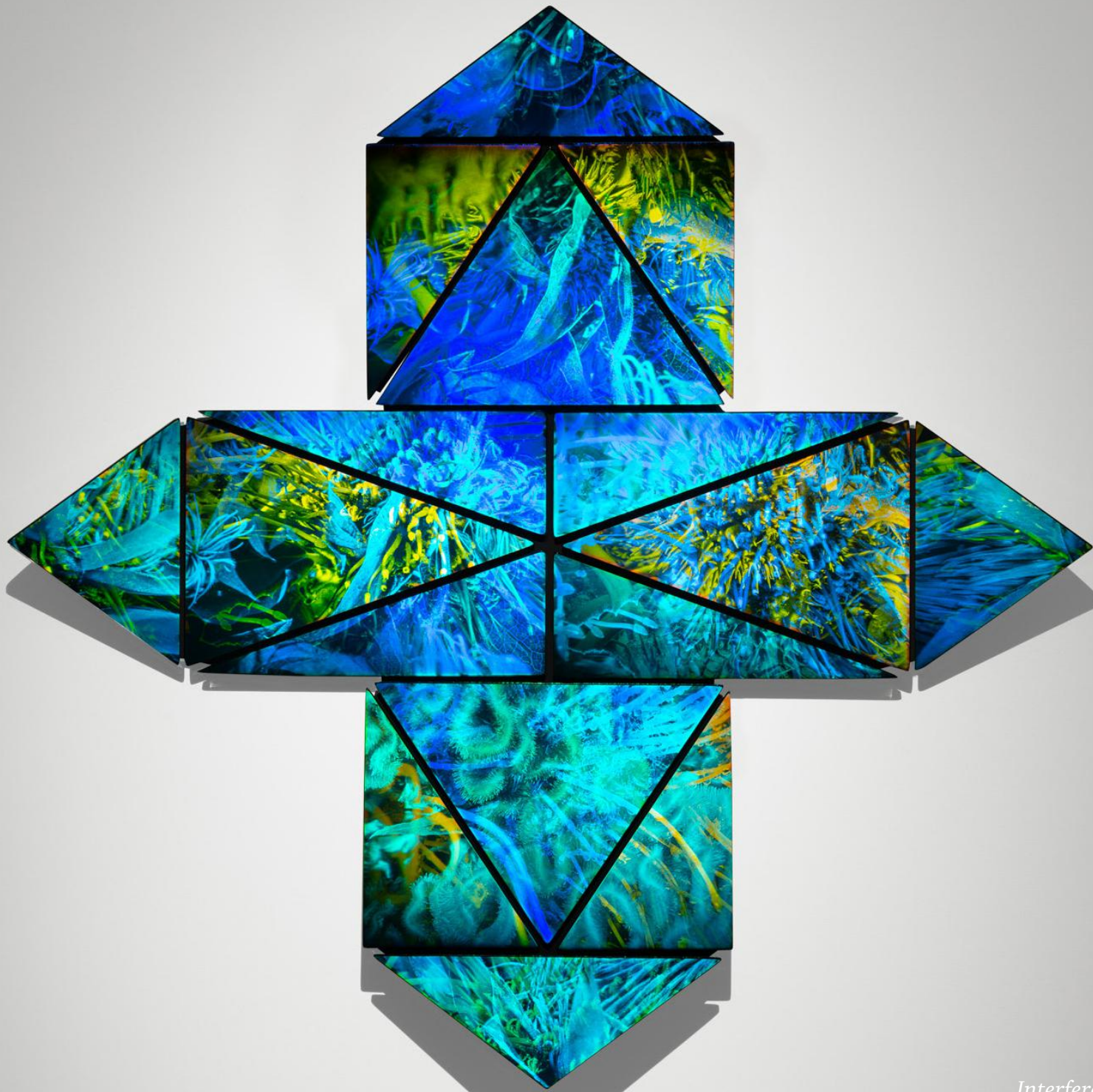
# INTERFERENCES

In 2021, Meyohas initiated a series of traditional holograms titled *Interferences*. The subject matter of the holograms is simply plant matter and the human form; yet, these are highly textural close-ups that invoke sensations of viscera. Meyohas is investigating the phenomenology of sensory perception that is unique to each individual viewer depending on what they bring to the experience and their physical movements in real space and time—a journey that begins visually and subtly evolves into an embodied multi-sensory experience of orifices, spikes, and gelatinous textures.

Holographic experimentation began in the 1940s and the technique was recognized as a unique invention in 1971 when the Hungarian-British physicist Dennis Gabor was awarded the Nobel Prize in Physics. A hologram is essentially a photograph of an interference pattern (that is, the pattern that results from the superimposition of two waves), which, when suitably illuminated, produces a three-dimensional image. Meyohas sees her holograms as lenses through which nature is glimpsed at. Glass is an ancient material that is ubiquitous in our contemporary technologies and the built environment. In these holograms, glass returns to us embodying interference patterns.







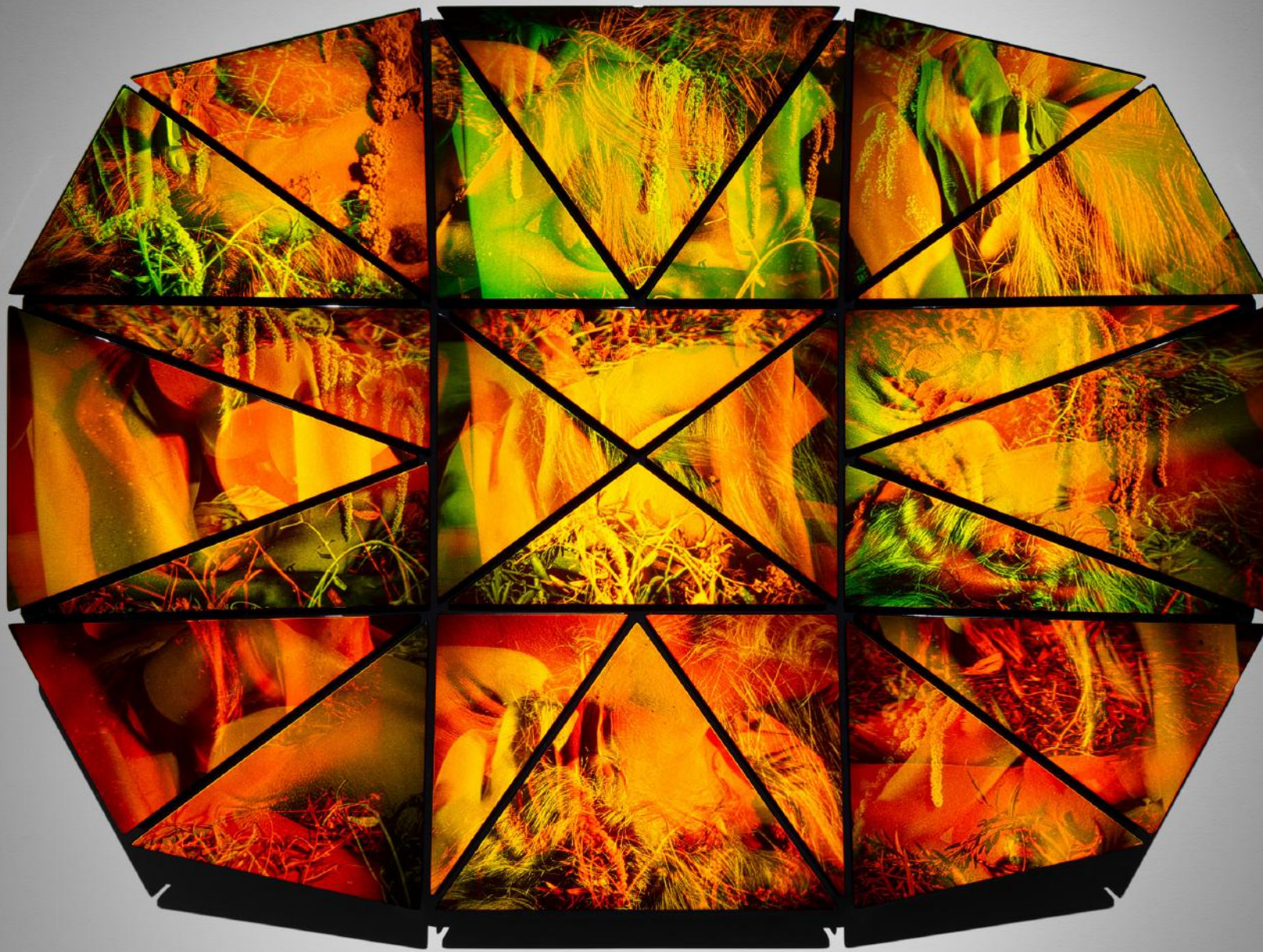
*Interference #13, 2022*



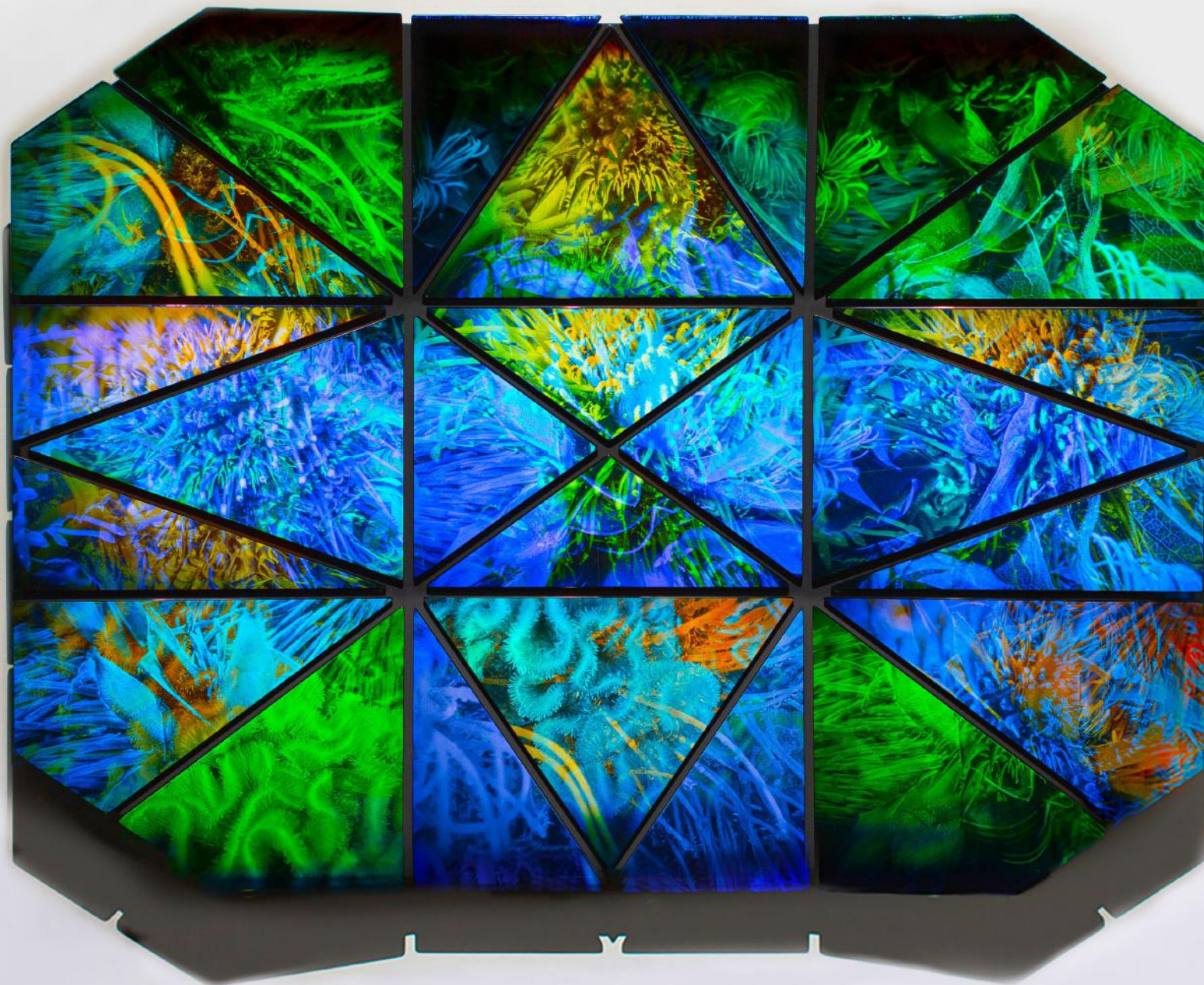
*Interference #5, 2022*



*Interference #15, 2023*



*Interference #20, 2023*



*Interference #8, 2022*





*Interference #18, 2023*





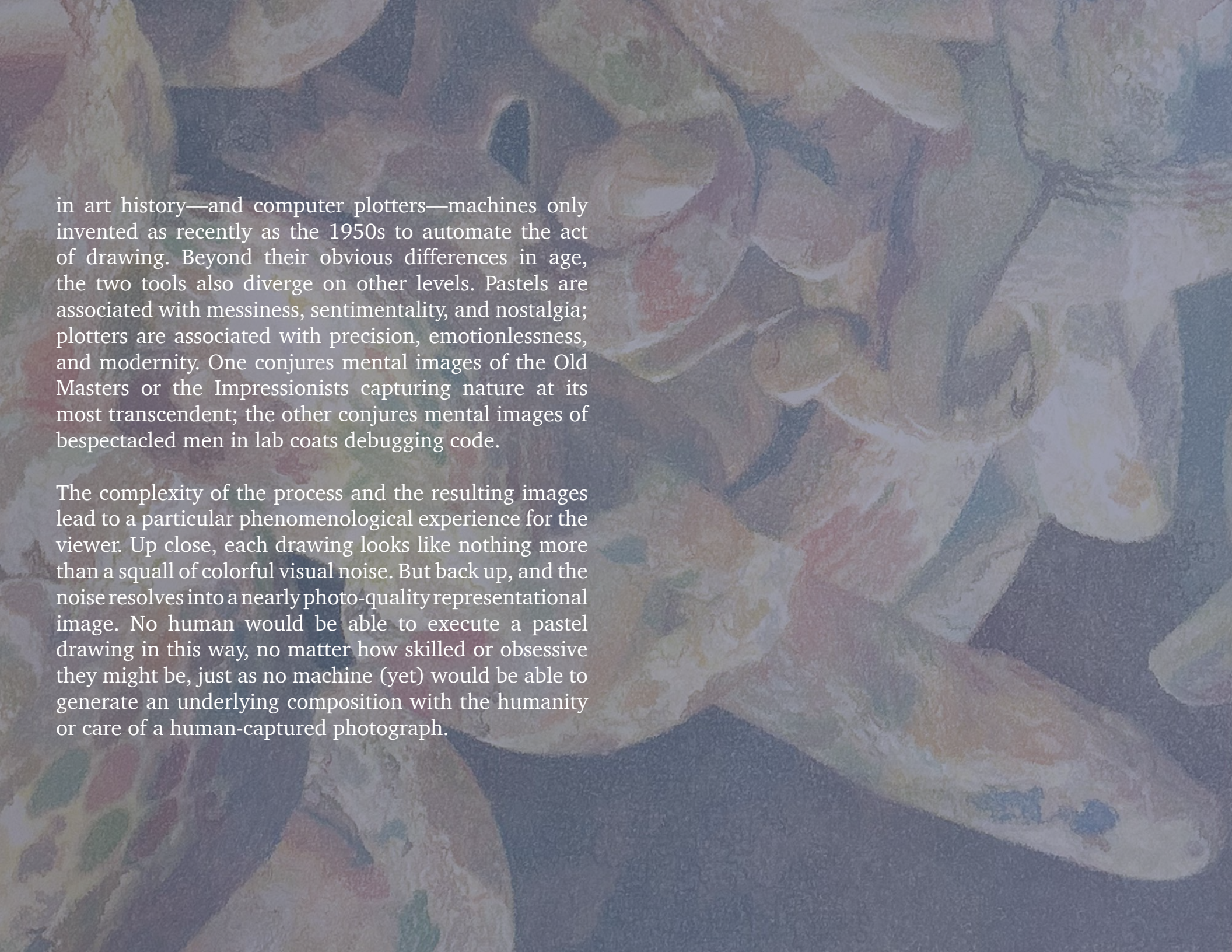
The background of the entire page is an abstract, textured image created with pastel colors. It features soft, blended strokes of blue, purple, pink, and white, creating a dreamy, painterly effect. The colors are layered and mixed, giving it a sense of depth and movement.

# MILLIONFOLD

Over the past year, Meyohas has been developing a pastel plotter—an inherently contradictory combination of messy, nostalgic pastels and the machine precision of plotters. This setup allows for the creation of pastel drawings with up to 1 million vectors and an equal distribution of up to 130 colors, achieving a degree of visual complexity never before achieved with this tool in its roughly 70-year existence, and ensuring that each hue’s tonality is mathematically balanced.

Her primary interest in working with plotters is their historical reliance on “low entropy” mediums, such as pens, which align with the precise nature of a drawing machine (as seen in commercial pen plotters like AxiDraw). These implements don’t require blending, making them perfect for straightforward, predictable mark-making. In contrast, pastels and paints are “high entropy” mediums, demanding intricate blending, nuanced mark-making, and transparency. They are inherently unpredictable, reacting dynamically with other media and the drawing surface. Meyohas has been developing a machine capable of managing this unpredictability.

In this case, thus far the key elements are pastels—among the oldest, most classical drawing implements

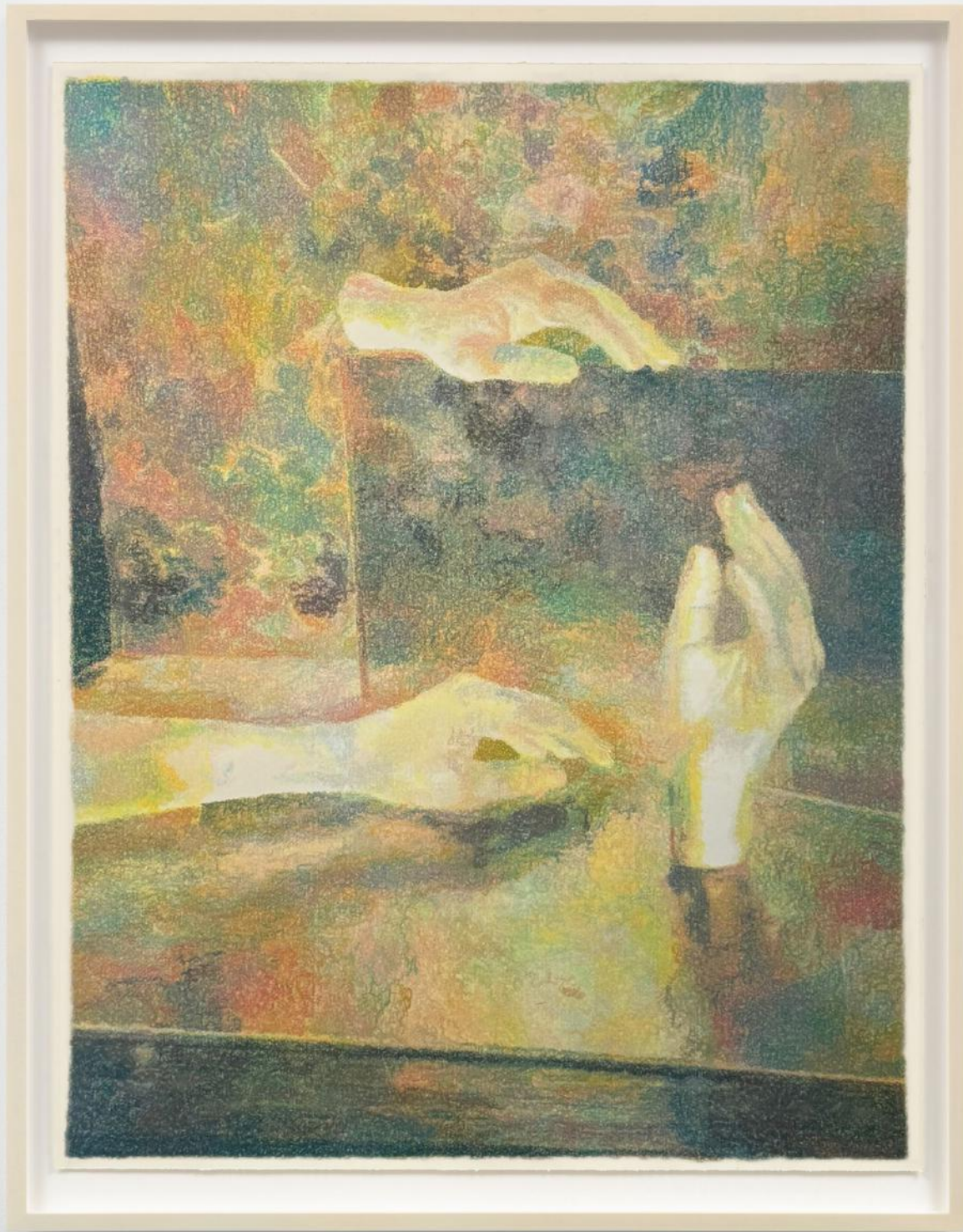


in art history—and computer plotters—machines only invented as recently as the 1950s to automate the act of drawing. Beyond their obvious differences in age, the two tools also diverge on other levels. Pastels are associated with messiness, sentimentality, and nostalgia; plotters are associated with precision, emotionlessness, and modernity. One conjures mental images of the Old Masters or the Impressionists capturing nature at its most transcendent; the other conjures mental images of bespectacled men in lab coats debugging code.

The complexity of the process and the resulting images lead to a particular phenomenological experience for the viewer. Up close, each drawing looks like nothing more than a squall of colorful visual noise. But back up, and the noise resolves into a nearly photo-quality representational image. No human would be able to execute a pastel drawing in this way, no matter how skilled or obsessive they might be, just as no machine (yet) would be able to generate an underlying composition with the humanity or care of a human-captured photograph.

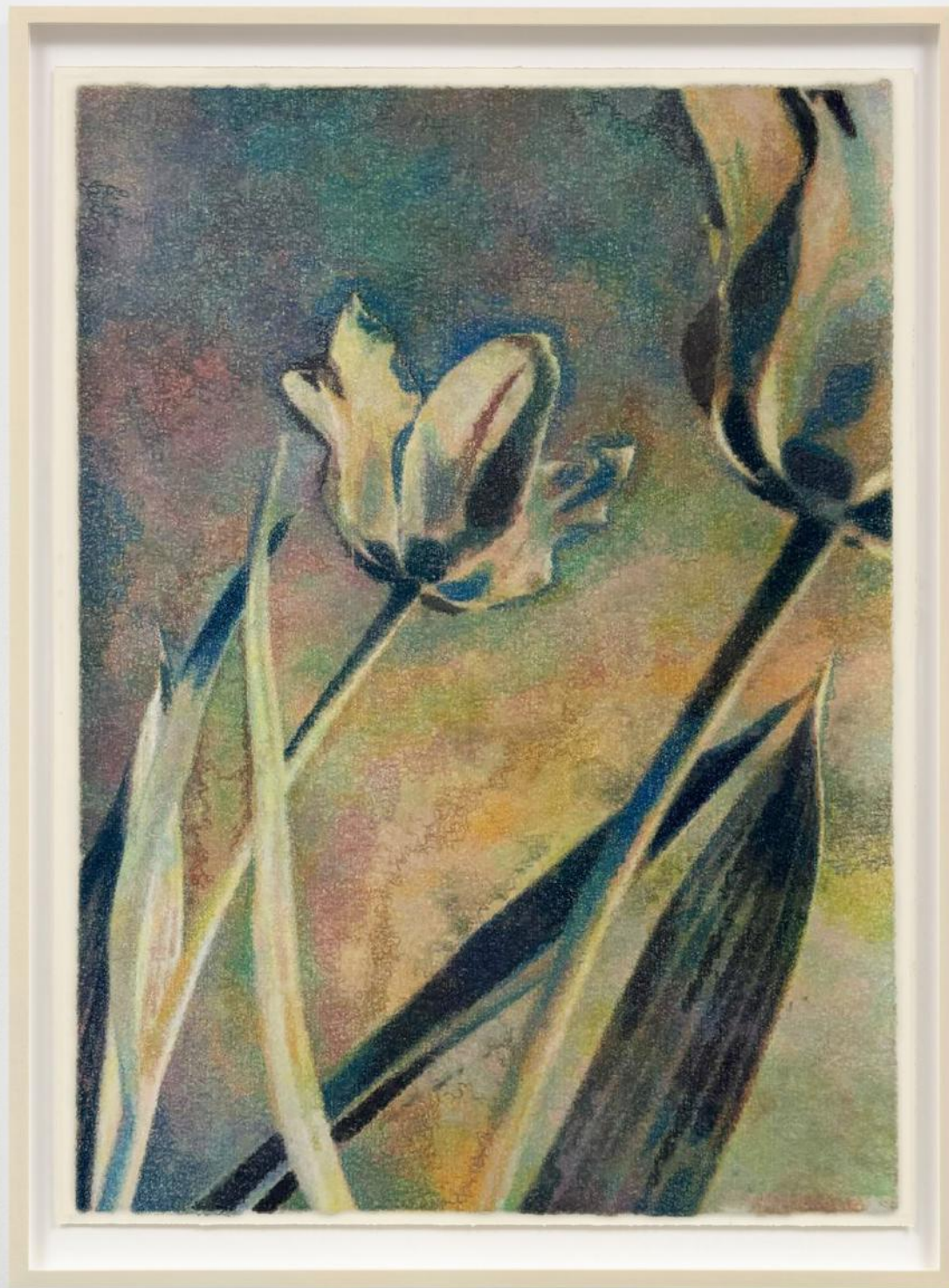


*Untitled (Srikar's Eye), 2024*



*Untitled (Three Hands), 2024*





*Untitled (Tulips), 2024*



*Untitled (Snakes), 2024*

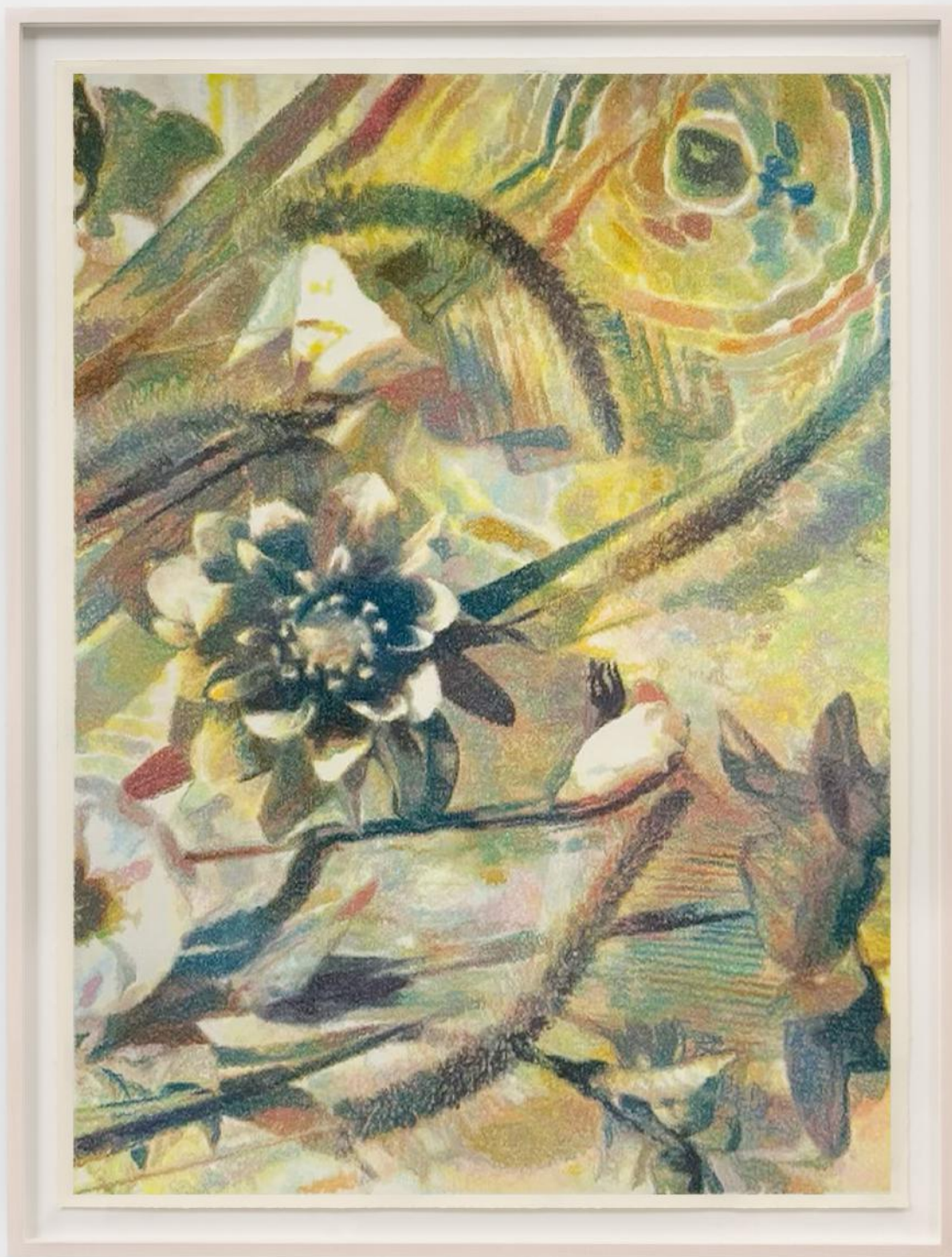


*Still Life with Left Hands, 2024*





*Infinitely Restrained and  
Infinitely Lavished, 2024*



*Fluid Composition I, 2024*

1 BRUTON STREET



**THE WINDOW**  
REFIK ANADOL  
May 5 — July 5

LU YANG  
July 5 — September 22

SARAH MEYOHAS  
September 22 — November 22

UNIVERSAL EVERYTHING  
November 22 — January 22



PRESENTED BY  
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BUILDING

A hand is shown placing a light-colored rose petal onto a white card. The cards are arranged in a grid on a blue tray. Several other similar petals are already placed on other cards. The background is slightly blurred, showing more of the tray and some greenery on the right.

# INFINITE PETALS, CLOUD OF PETALS

*Infinite Petals* is the culmination of almost a decade of work with artificial intelligence. Meyohas has built upon this past work to train an AI model, referencing her dataset of 100,000 physical rose petals, in order to generate endless, new, and unique digital petals. *Infinite Petals* is a continued exploration of algorithmic beauty and the phenomenon of emergence within both natural and manmade systems. The physical petals are transformed into gridded arrangements of interpolating digital petals behaving according to algorithms of varied complexity: checkerboards, concentric squares, and John Conway's *Game of Life* as initial inspirations. Each of the GAN's (or Generative Adversarial Network) individual petals consists of 512 dimensions, producing an incomprehensible latent space mirroring the vastness of today's machine intelligence and our digital world.

This work stems from an earlier project in 2017 when Meyohas initiated *Cloud of Petals*, for which sixteen male workers gathered to photograph 100,000 rose petals, one by one, at the site of the former Bell Labs in New Jersey, where such innovations as the transistor, silicon solar cell, and numerous programming languages underwent critical developments. Meyohas conceived a real-life algorithm which dictated that human hands

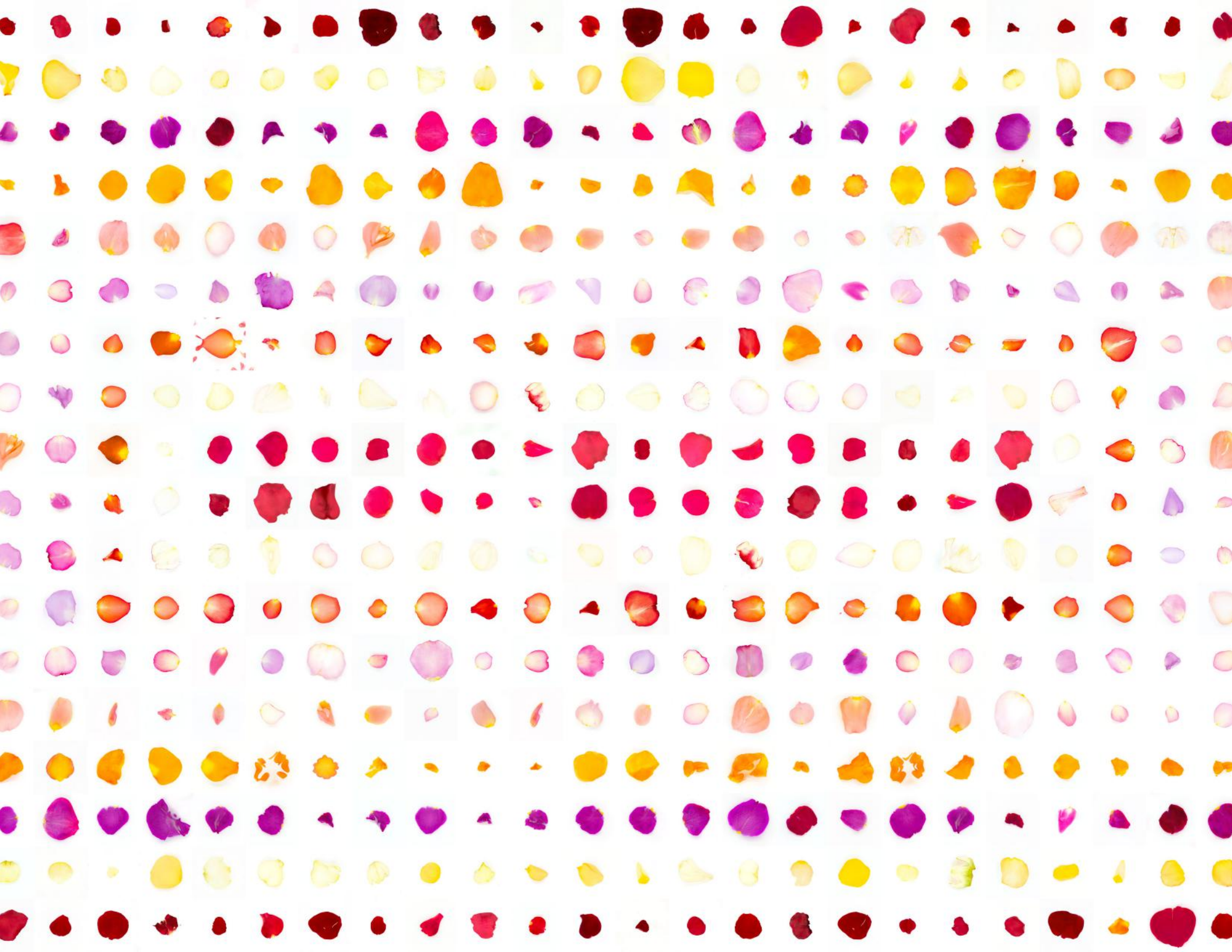


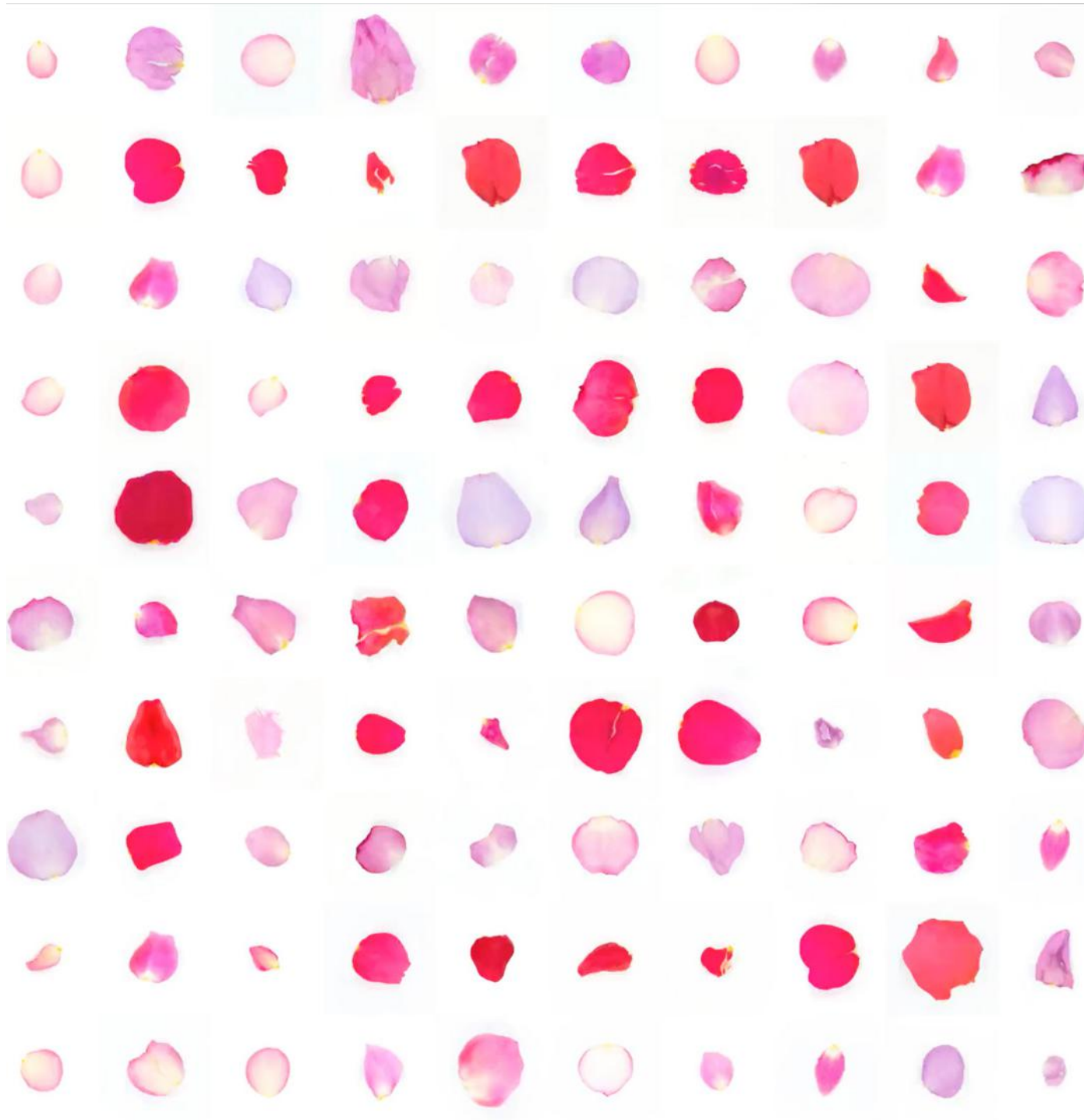
must individually open the flower, pick the petal, place it under the lens, press the shutter, and upload the image to a server. The workers set aside one petal per rose that they considered the most beautiful and put it in a press—preserving 3,291 petals as physical artifacts. Documenting this performance on 16mm film, *Cloud of Petals* traces beauty and subjectivity within the systems of automation and artificial intelligence. The massive dataset compiled is also used to map out an artificial intelligence algorithm that learns to generate endless, new, and unique petals through a series of virtual worlds. Through virtual reality experiences, this metaphorical network of endless petals falls like rain around the viewer, playing on the notion of augmented reality, data, and our valuations of beauty.

Early versions of *Infinite Petals* have been exhibited at the Flint Institute of Arts and the Ming Contemporary Art Museum, and the short film documenting *Cloud of Petals* is in the permanent collection of the Centre Pompidou, alongside two examples from Bitchcoin. *Infinite Petals* was recently on view as part of Chanel Culture Fund's new public art project, The Window, featuring a series of digital art installations visible 24 hours a day at the ground floor of the Time & Life building on Bruton Street, London. In 2025, Fellowship released a curated selection of the GAN-generated petals as NFTs.

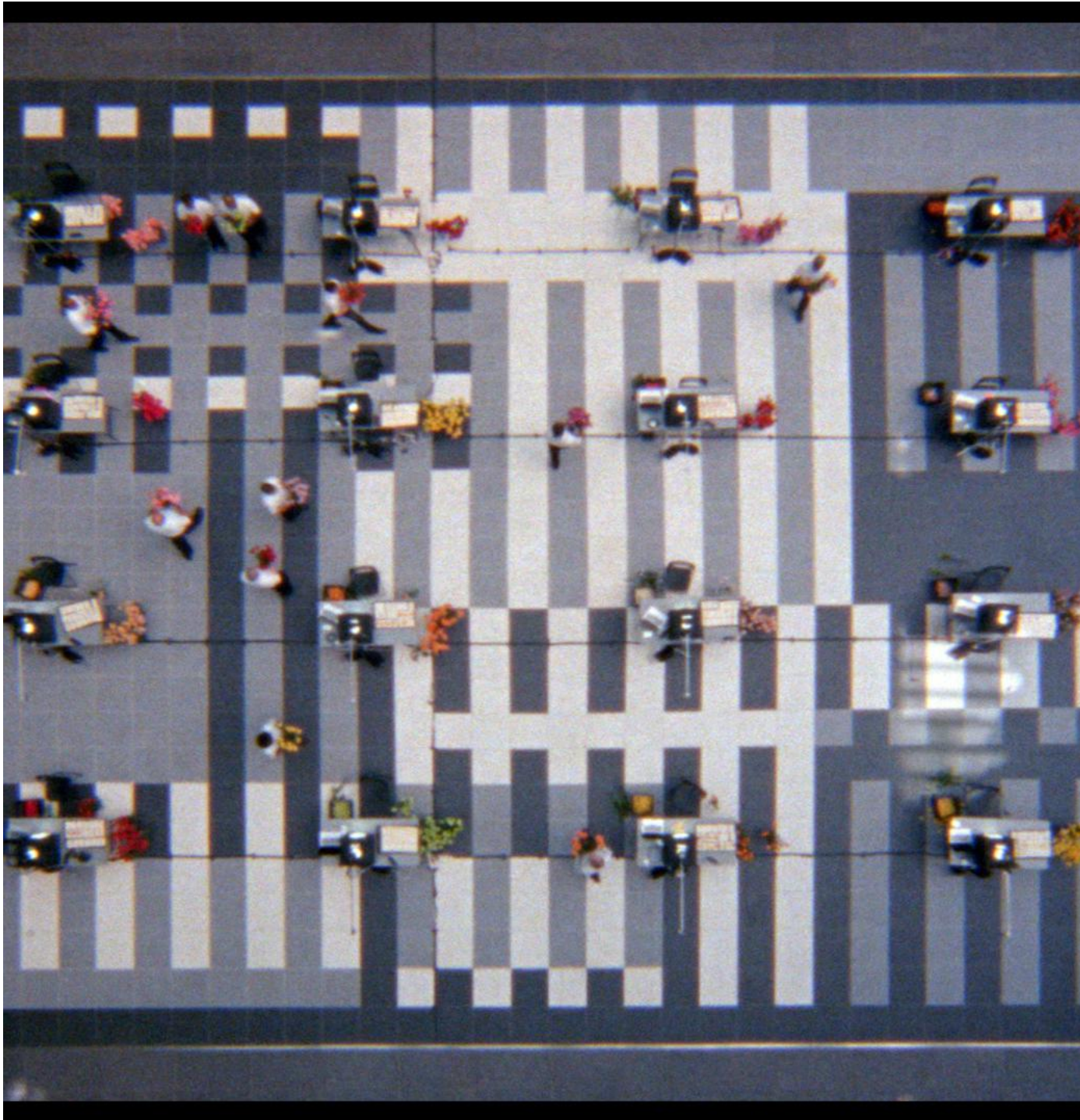


*Infinite Petals, 2023*





*Infinite Petals 10x10#2422,  
2025*

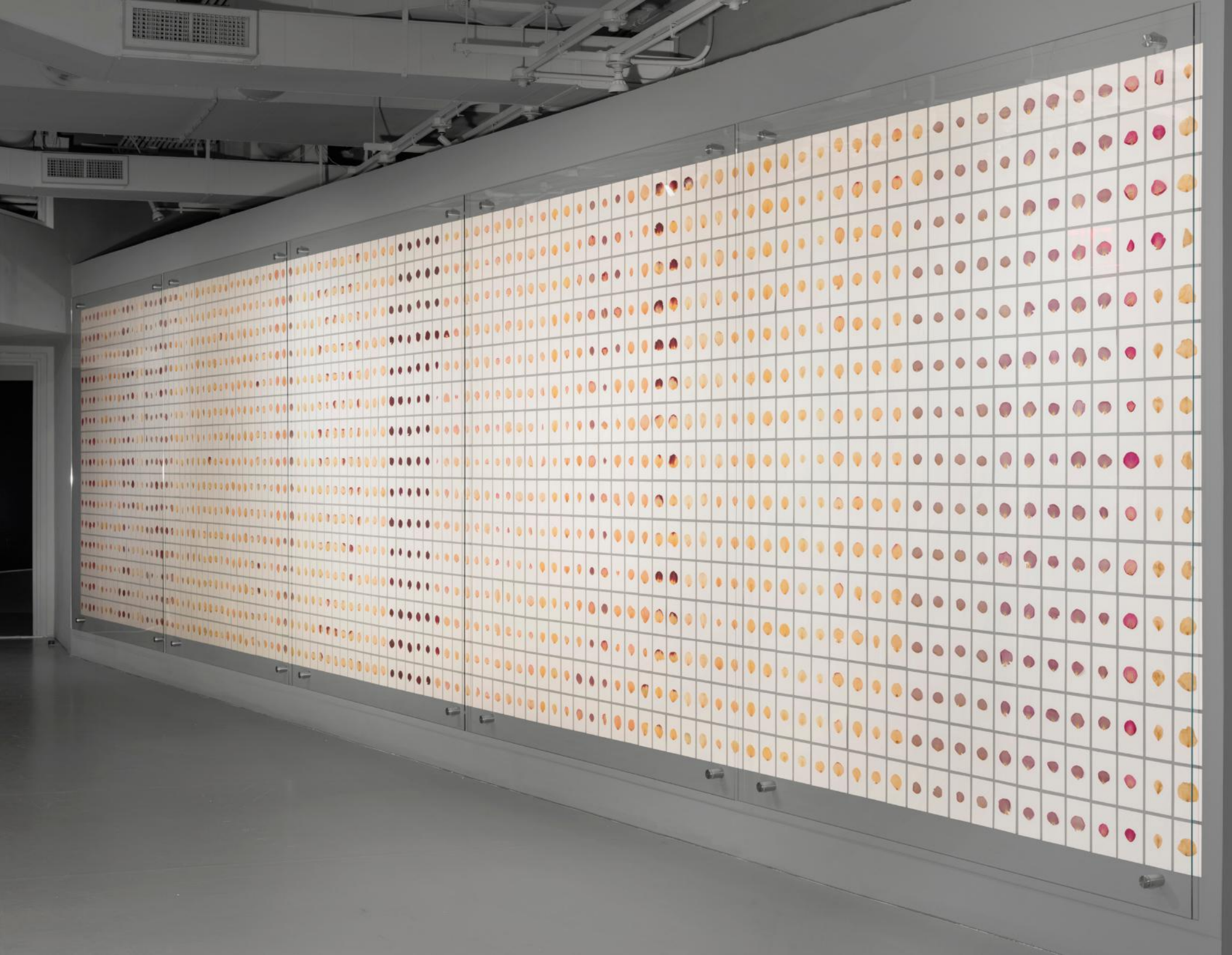


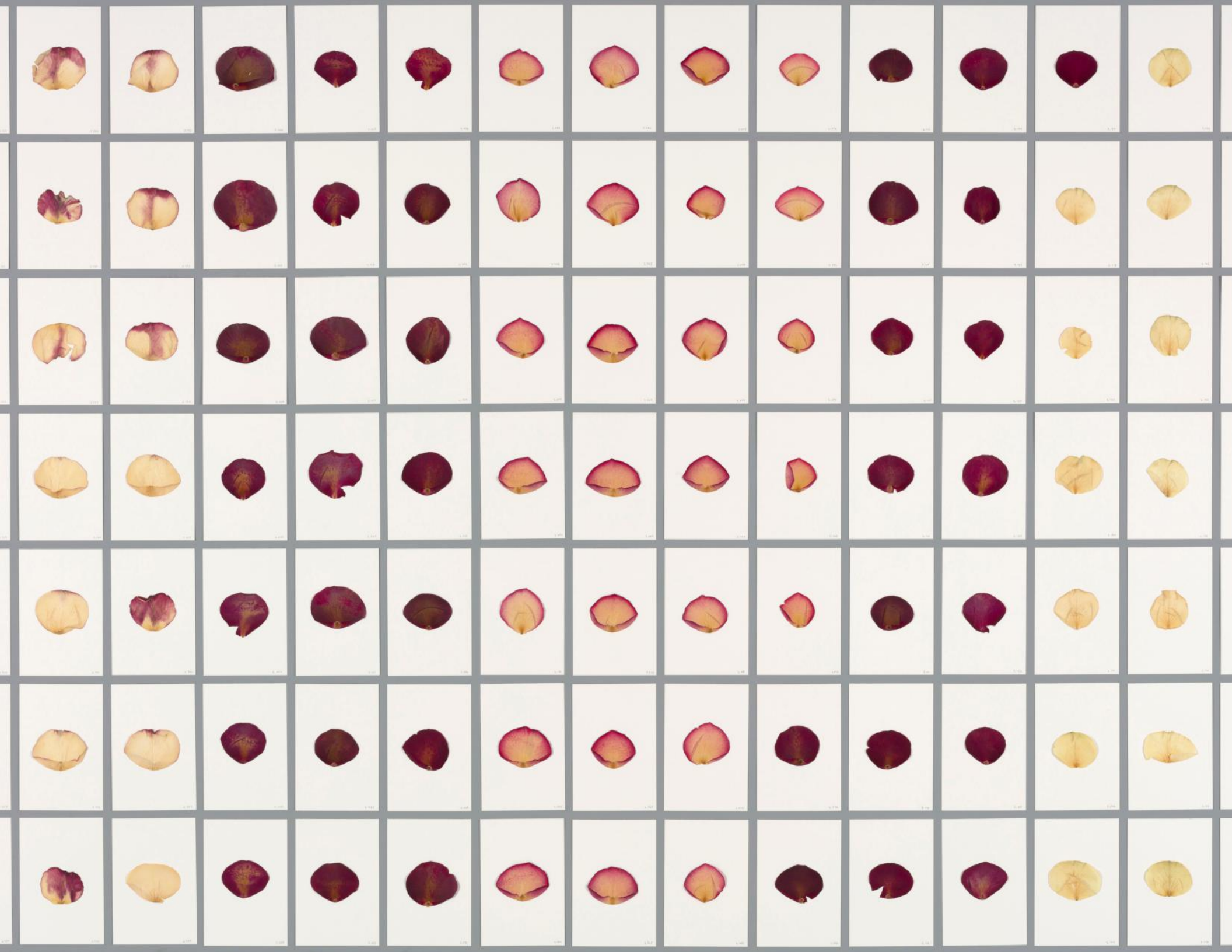
*Cloud of Petals, 2017*











A person with long dark hair is swimming in the ocean, their head and shoulders above water. The water is a deep blue-grey color. In the background, a jellyfish is visible, its long, thin tentacles trailing behind it. The sky is overcast and grey.

# MEDUSA

*Medusa* is a short film that tells the story of a young Swedish perfumer who gets stung by a jellyfish while swimming at an isolated beach in the South of France. An attractive older French man comes to her aid, but his intentions remain unclear as a sudden intimacy develops. The film has been officially selected for the 2025 Seattle International Film Festival (SIFF).









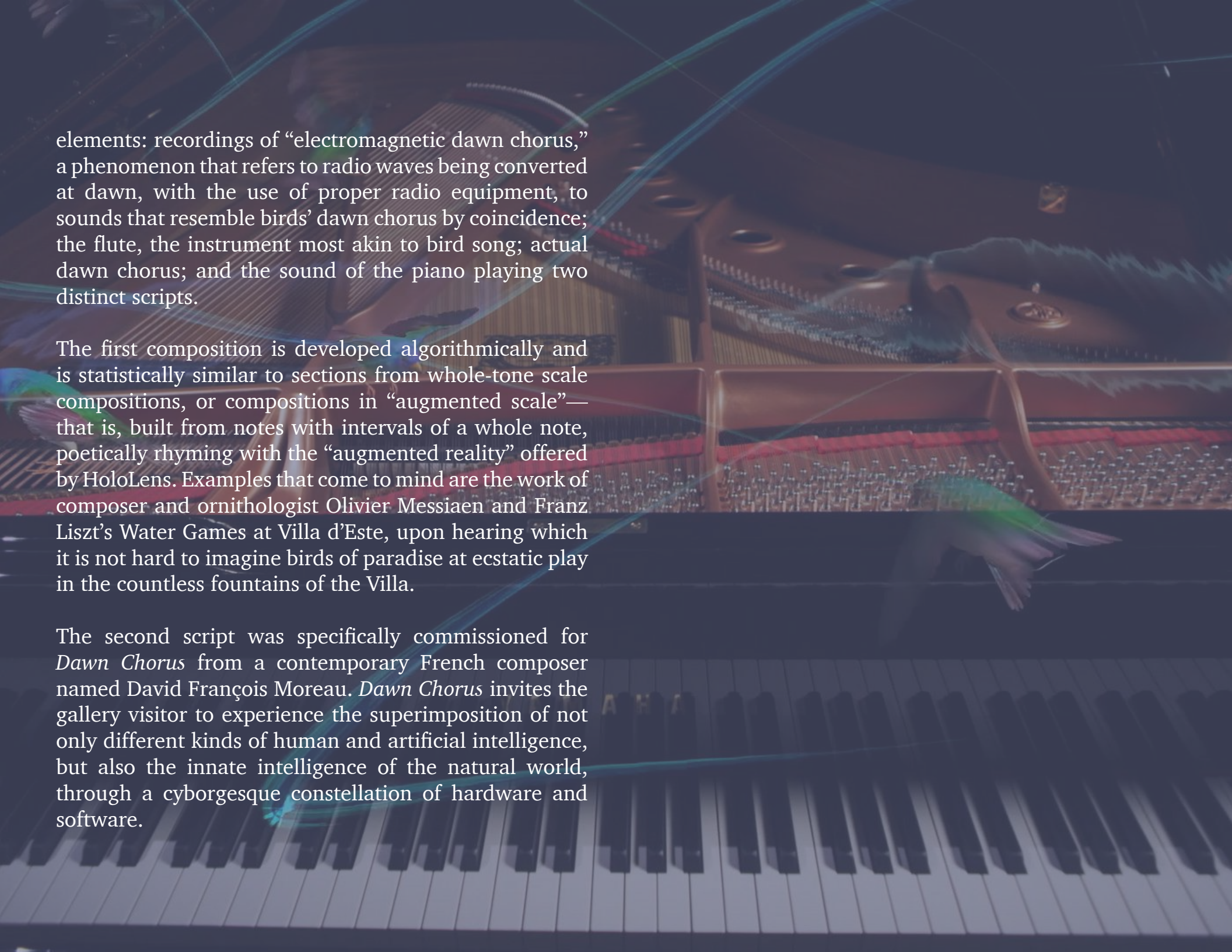


# DAWN CHORUS

In *Dawn Chorus*, which has a sculptural presence featuring an immersive multi-sensory augmented-reality experience, birds in playful flight are the agents of the genesis of music. They land on the piano, initiating a chain reaction of audible phenomena. In prehistoric times, the inspiration for human-produced music must have been the sounds of nature, especially those of wildlife. Birds are intrinsically related to music, so much so that we have come to call their communication “bird song,” and their seemingly choral singing at dawn the “dawn chorus.”

By virtue of the way their feathers reflect light, some birds also manifest what is called “structural color,” which refers to the most vivid colors in nature. Unlike pigments, which produce color by absorption of specific wavelengths of light, structural color involves the reflection of light within a material. In *Dawn Chorus*, while the birds are the protagonists of a magnificent opera of sound and color, the piano is the stand-in for the fountain, a mythological trope (e.g. the fountain of youth, the fountain of life, etc.).

The composition of the soundtrack that emanates from the speakers is itself a composite made up of several



elements: recordings of “electromagnetic dawn chorus,” a phenomenon that refers to radio waves being converted at dawn, with the use of proper radio equipment, to sounds that resemble birds’ dawn chorus by coincidence; the flute, the instrument most akin to bird song; actual dawn chorus; and the sound of the piano playing two distinct scripts.

The first composition is developed algorithmically and is statistically similar to sections from whole-tone scale compositions, or compositions in “augmented scale”—that is, built from notes with intervals of a whole note, poetically rhyming with the “augmented reality” offered by HoloLens. Examples that come to mind are the work of composer and ornithologist Olivier Messiaen and Franz Liszt’s *Water Games* at Villa d’Este, upon hearing which it is not hard to imagine birds of paradise at ecstatic play in the countless fountains of the Villa.

The second script was specifically commissioned for *Dawn Chorus* from a contemporary French composer named David François Moreau. *Dawn Chorus* invites the gallery visitor to experience the superimposition of not only different kinds of human and artificial intelligence, but also the innate intelligence of the natural world, through a cyborgesque constellation of hardware and software.



*Dawn Chorus, 2020–22*







# BITCHCOIN, SPECULATIONS

In February 2015, Sarah Meyohas launched a social token, Bitchcoin, a cryptocurrency which could be exchanged in perpetuity for her work. Meyohas backed each original Bitchcoin with a five-inch by five-inch portion of her *Speculations* photographs. These works, created through the manipulation of physical reflective surfaces and water in a traditional photographic studio set-up, portrayed perspectival tunnels extending into infinity. Functioning as a visual and poetic interpretation of the blockchain technology itself, they held up a mirror to the alchemical ways in which value is created by the artistic gesture and embodied in art as a financial asset. A collector who acquired 25 Bitchcoins controlled 625 square inches of one Meyohas photograph—just enough for the entirety of a work. The corresponding print was placed in a bank vault. The coin holder could then decide to trade in their Bitchcoin for ownership of the physical photograph, or wait to redeem for another print at a future date.

This currency initially operated as a fork of Bitcoin, during a month-long exhibition at Where Gallery in Brooklyn, New York, where a single node mined the token. The space was viewable through a live-streamed webcam, and coin buyers received a certificate with key number encryption



allowing them to access the Bitchcoin software program. Through this custom platform, currency could be sent and received. Today, Bitchcoin is recognized as one of the first NFTs to ever be minted, predating the launch of the Ethereum blockchain by five months.

The tokens were first offered in an auction with Phillips in May 2021. To date, the volume of Bitchcoin transactions has exceeded 4.5 million USD. Bitchcoin, now referred to as a proto-NFT, proposed three ideas that are gaining widespread attention and application: using blockchain to track ownership of artwork, public fractional ownership of artwork, and the blockchain itself as a medium. As Tim Schneider of Artnet observed, “Blockchain-based work probably first surfaced in art-world consciousness in the form of Sarah Meyohas’s Bitchcoin.”<sup>1</sup> “Long before Beeple’s digital collage fetched tens of millions of dollars at auction,” wrote Bourree Lam of Wall Street Journal, “Meyohas was experimenting with using the blockchain technology behind Bitcoin to make art.”<sup>2</sup>

In early 2021, the predictions made by Bitchcoin, regarding fractionalized collecting and decentralized finance in the art world came to fruition. In response, Bitchcoin underwent a transformation, linking it to *Cloud of Petals*.

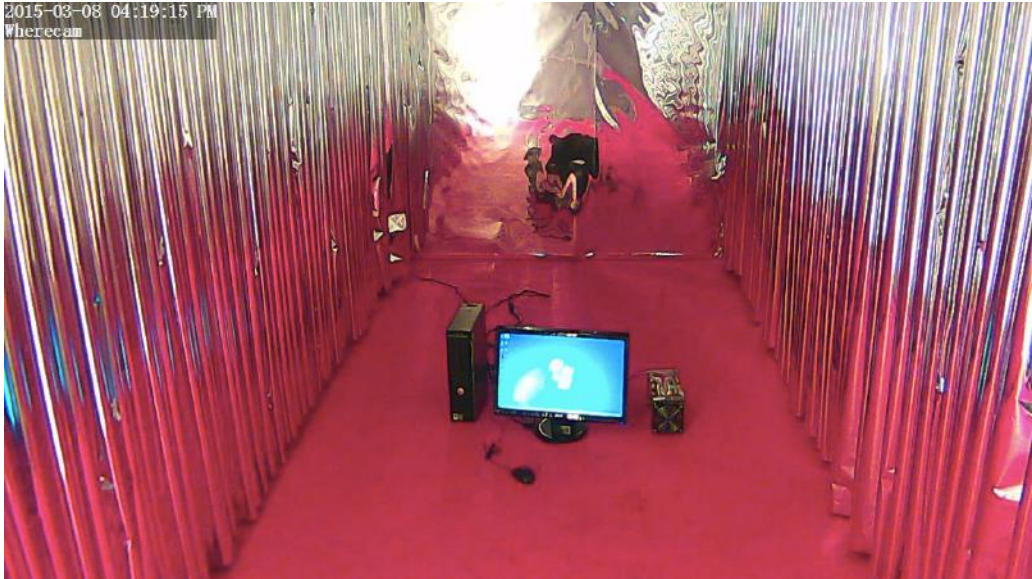
Each of the 3,291 preserved petals was minted as an ERC-1155 token on the Ethereum blockchain, representing the physical documentation of the performance. These petals are materially limited, unique, and serve as the project’s “proof-of-work,” alluding to the blockchain’s own proof-of-work transaction mechanism.

If a collector chooses to redeem their Bitchcoin for a physical petal, the corresponding token will be destroyed, or “burned,” illustrating the symbiotic relationship between the digital token and traditional currency backing. Each Bitchcoin token features a number that corresponds to the worker who selected the petal and the unique petal itself.

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1 Tim Schneider, “Cryptocurrencies, Explained: Why Artists Are Already Leaving Bitcoin Behind for Something Bigger”, artnet News, February 6, 2018, online

2 Bourree Lam, “Meet Wall Street’s Crypto Artist”, The Wall Street Journal, May 22, 2021, online




Overview Send Receive Transactions Addresses


**Wallet**  
Confirmed: **59403.50 BICO**  
Unconfirmed: **0.00 BICO**  
Immature: **100.00 BICO**  


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Total: **59503.50 BICO**

**Recent transactions**  

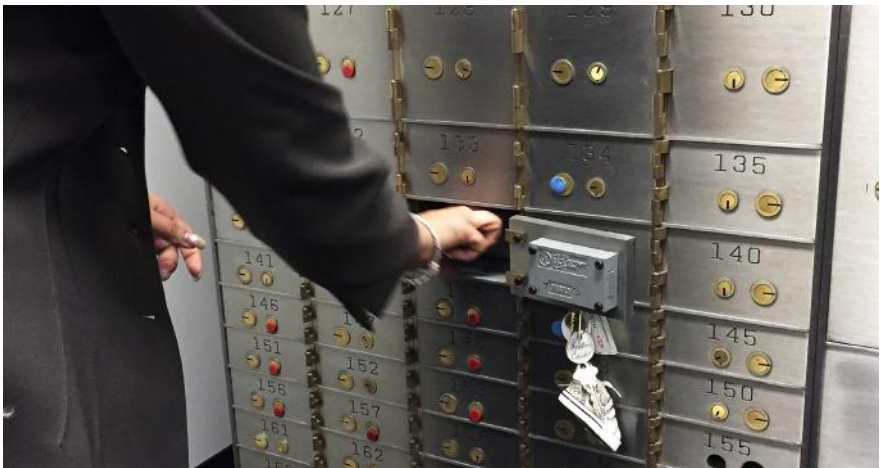
 2/10/15 07:19 [+100.00 BICO]  
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 2/10/15 01:53 +100.00 BICO  
(BAzJCijPsHQnbG3sQyY5ksFCiYcdeZikvW)

 2/10/15 01:53 +100.00 BICO  
(BQ4QNqbD5pwx7WdA3nMnR8Jq2Sb9ZoVfk)



**BitchCoin-Qt**  
Version v0.9.0.1-gf2305-beta  
© 2009-2014 The BitchCoin Developers  
© 2013 The ZetaCoin Developers  
Loading wallet...







*Light Speculation #1, 2023*



*Light Speculation #2, 2023*



*Light Speculation #3, 2023*

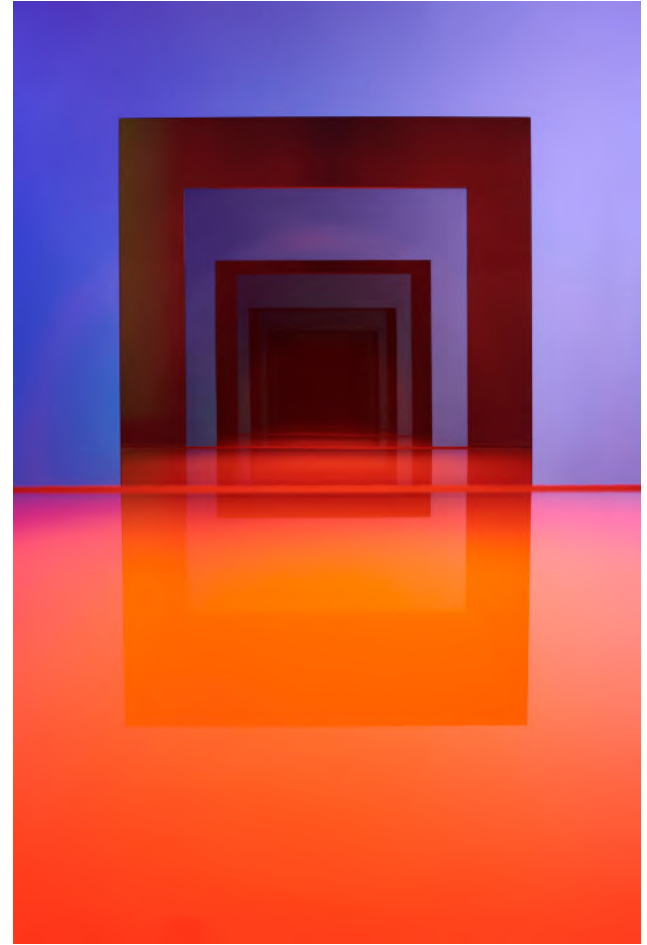




*Liquid Speculation #1, 2021*



*Liquid Speculation #8, 2021*



*Liquid Speculation #10, 2021*





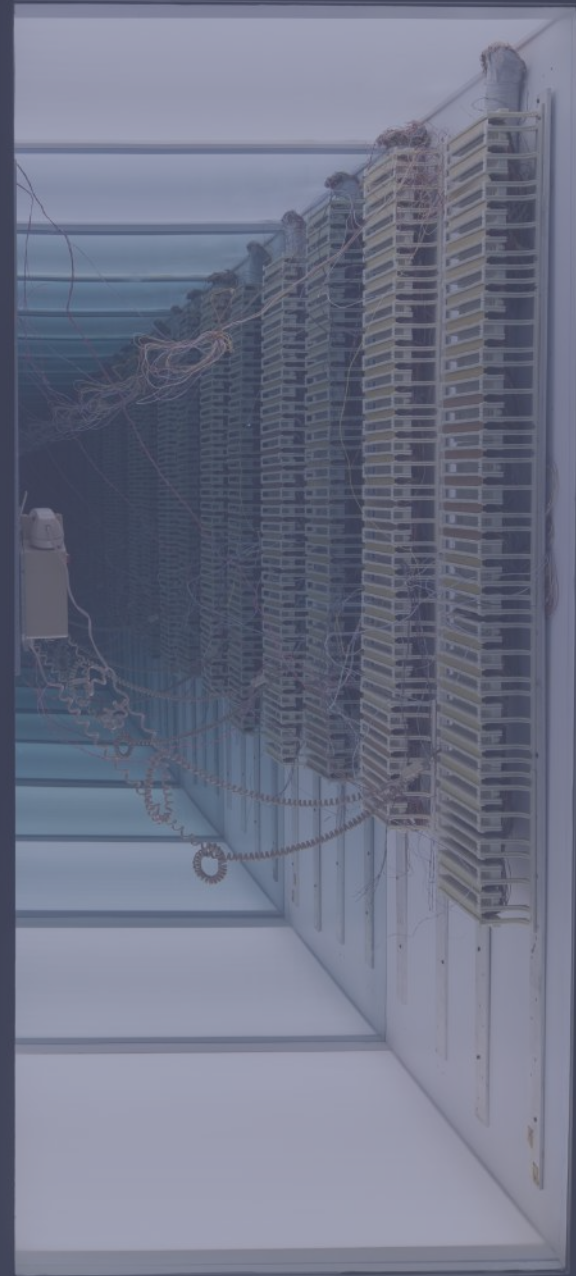








# SELECTED EXHIBITIONS





*Infinite Petals*  
Fellowship, London  
2025



*Infinite Petals*  
Fellowship, London  
2025



*Truth Arrives in Slanted Beams*  
Desert X, Palm Desert, CA  
2025



*Truth Arrives in Slanted Beams*  
Desert X, Palm Desert, CA  
2025



*Millionfold*  
Galerie PACT, Paris  
2025





1 BRUTON STREET



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*Infinite Petals*  
Chanel Culture Fund, The Window, London  
2023



*Sarah Meyohas*  
Marianne Boesky Gallery, New York  
2023



*Sarah Meyohas*  
Marianne Boesky Gallery, New York  
2023



*Sarah Meyohas*  
Marianne Boesky Gallery, New York  
2023



*Sarah Meyohas*  
Nahmad Projects, London  
2022



*Sarah Meyohas*  
Nahmad Projects, London  
2022



*Sarah Meyohas*  
Nahmad Projects, London  
2022



*Forever First Mixed Reality*  
New Museum, New York  
2020



*Brain Hole: Artificial Intelligence and Art*  
Ming Contemporary Art Museum, Shanghai  
2019



*Brain Hole: Artificial Intelligence and Art*  
Ming Contemporary Art Museum, Shanghai  
2019



*Generated Petals Interpolation*  
Flint Institute of Arts, Flint  
2019

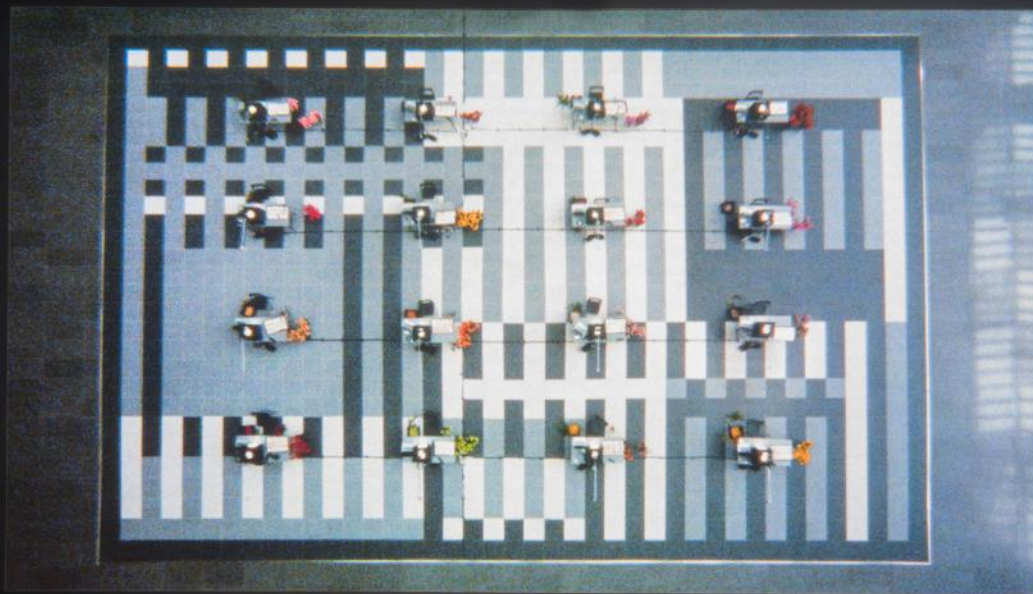
SARAH MEYOHAS  
*Speculations*



*Speculations*  
Wasserman Projects, Detroit  
2018



*Cloud of Petals*  
Red Bull Arts, New York  
2017



*Cloud of Petals*  
Red Bull Arts, New York  
2017



*Stock Performance*  
303 Gallery, New York  
2016

9:15 PM



*Bitchcoin*  
Where Gallery, Brooklyn  
2015

# SARAH MEYOHAS

## EDUCATION

2015	M.F.A. Yale University, New Haven, CT
2013	B.A. International Studies, the College of Arts & Sciences & B.S. Economics, the Wharton School at University of Pennsylvania, Philadelphia, PA, Huntsman Program in International Studies & Business, Magna Cum Laude

## SOLO EXHIBITIONS

2025	Infinite Petals, Fellowship, London, UK Millionfold, Galerie PACT, Paris, FR
2023	Infinite Petals, CHANEL Culture Fund, London, UK Sarah Meyohas, Marianne Boesky Gallery, New York, NY
2022	Sarah Meyohas, Nahmad Projects, London, UK
2020	Forever First Mixed Reality, New Museum, New York, NY Speculations, COUNTY, Palm Beach, FL Sarah Meyohas: Cloud of Petals, signs and symbols, New York, NY
2019	Brain Hole: Artificial Intelligence and Art, Ming Contemporary Art Museum, Shanghai Generated Petals Interpolation, Flint Institute of Arts, MI Infinite Void, Galerie PACT, Paris, FR Petals to Pixels, MINE PROJECT, Hong Kong
2018	Speculations, Wasserman Projects, Detroit, MI Cloud of Petals, Disjecta, Portland, OR
2017	Cloud of Petals, Red Bull Arts New York, New York, NY Sarah Meyohas, Independent Régence, Brussels, BE Cloud of Petals, Galerie Pact, Paris, FR

2016 Stock Performance, 303 Gallery, New York, NY

2015 Bitchcoin, Where, Brooklyn, NY

## FILM FESTIVALS

2025	Seattle International Film Festival, Seattle, WA
2019	Emerge Festival, The Barbican Centre, London, UK Buenos Aires Film Festival, Buenos Aires, AR
2018	Locarno International Film Festival, Locarno, CH Slamdance Film Festival, Park City, UT Minneapolis–St. Paul International Film Festival, MN Chicago Underground Film Festival, Chicago, IL Milwaukee Underground Film Festival, WI Brooklyn Film Festival, Brooklyn, NY TimesTalks 20th Anniversary Festival, New York, NY

## GROUP EXHIBITIONS

2025	Desert X, Coachella Valley, CA
2024	Double Agent: Do You Speak Flower?, Museum of Architecture and Design, Ljubljana, SI Reproducibility, Royal Academy of Fine Arts, Antwerp, BE Constellations Part 2: Figures in Webs and Ripples of Space, Gallery 1957, Accra, GH Money Talks: Art, Society, and Power, Ashmolean Museum, Oxford, UK Material World, curated by Gina Beavers, Marianne Boesky Gallery, New York, NY Constellations Part 1: Figures on Earth & Beyond, Gallery 1957, London, UK
2023	Marianne Boesky Gallery, Aspen, CO ...And that's only (half) the story, PLUS-ONE Gallery, Antwerp, BE The Nature of Art, MFA St. Petersburg, FL
2022	Material Alchemy, Marianne Boesky Gallery, Aspen, CO Cast Illusions, Wasserman Projects, Detroit, MI
2021	Proof of Art, Francisco Carolinum Museum Linz, Linz, AT

2018	In Times of Perseus, curated by Sophie Landres, Sargent's Daughters, New York, NY New Lights, Galerie Léage, Paris, FR Adventitious Encounters, Open Space Contemporary, London, UK
2017	Tu es Métamorphose, Galerie Pact, Paris, FR From DADA to TA-DA, curated by Max Wolf, Fisher Parrish, New York, NY 99 Cents or Less, curated by Jens Hoffman, Museum of Contemporary Art Detroit, Detroit, MI Escape Attempts, curated by Dr. Kathy Battista, Shulamit Nazarian, Los Angeles, CA
2016	Legal Tender, The Alice Gallery, Seattle, WA
2015	Black Mirror, Aperture Foundation, New York, NY Lovely Dark, Regen Projects, Los Angeles, CA Lovely Dark, Danziger Gallery, New York, NY VIEWER DISCRETION...CHILDREN OF BATAILLE, Stux Gallery, New York, NY NEWD Art Fair, Brooklyn, NY LUX: Ideas through Light, Beinecke Plaza, Yale University, New Haven, CT Business As Usual, Set The Controls For The Heart Of The Sun, Leeds, UK
2014	Yale MFA 2015, Yale School of Art Green Hall Gallery, New Haven, CT
2013	For Ed: Splendor in the Grass with Olympic Lad & Lass, curated by Samuel Messer, Green Hall Gallery, Yale University, New Haven, CT I like it when the girls, curated by Margaret Kross and Suzie Oppenheimer, Hundred Forsyth, New York, Photo Istanbul, Meyerson Gallery, Philadelphia, PA Troupe, Addams Gallery, Philadelphia, PA
2012	Moby-Dick, Addams Gallery, Philadelphia, PA Corpus Corporum, Philomathean Gallery, Philadelphia, PA
2011	SVA Summer Residency Exhibition, Westside Gallery, New York, NY

## PUBLIC COLLECTIONS

The Centre Pompidou, Paris, FR  
Fingerprints DAO  
The Museum of Crypto Art  
Unicorn DAO

## SELECTED PRESS

2025	artnet news, Sarah Cascone, "Sarah Meyohas Isn't Deterred by 'Failed Experiments.' Her New Work May Be Her Most Ambitious"
2024	Art Basel, Emily McDermott, "How I became an artist: Sarah Meyohas" nftnow, Matt Medved, "Beyond Bitchcoin: The Making of Sarah Meyohas"
2023	W Magazine, Julia Halperin, "Sarah Meyohas's Tech-Art Explores the Mechanics of Perception" artnet news, Min Chen, "You Really Don't See Nude Forms Anymore': Artist Sarah Meyohas on Her Surreal New Holographic Portraits of the Female Body" artnet news, Min Chen, "Sarah Meyohas's Pioneering Bitchcoin NFT Is Entering the Centre Pompidou's Collection in a Landmark Acquisition of Digital Works"
2022	Whitewall, Katy Donaghue, "Sarah Meyohas: Shifting our perception of natural, economic, and social structures."
2021	VICE, Corinna Kirsch, "Bitchcoin is Here to Take Tech Investors' Money" The Wall Street Journal, Bourree Lam, "Meet Wall Street's Crypto Artist"
2018	artnet news, Tim Schneider, "Cryptocurrencies, Explained: Why Artists Are Already leaving Bitcoin Behind for Something Bigger"

## LECTURES, CONFERENCES, AND CONVERSATIONS

2024	Italian Tech Week, Turin, IT Christie's Art+Tech Summit, New York, NY Token Supremacy, Phillips, New York, NY Fidelity Investments, New York, NY The Role of Artificial Intelligence in Art Education: Insights from
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	Contemporary Art Creators, California State University, Fresno, CA AI Art: Artist and the Machine, Neuehouse, New York, NY
2023	Pinacoteca Agnelli, Turin, IT Harvard Business School, Boston, MA Columbia School of International and Public Affairs, New York, NY
2022	NFT in America, Los Angeles, CA NFTs: An Artist's Perspective, Chainalysis Links London, London, UK
2021	13th Edition Opline Prize International, Paris, FR Design Dialogues No. 51 with Fingerprints DAO, Harm van den Dorpel, Nate Storey, and Luiz Ramalho, Surface Mag, Miami, FL
2019	Conversation with Tarun Chitra, Seven on Seven, New Museum, New York, NY
2018	Conversation with Jürgen Schmidhuber, Locarno International Film Festival, Locarno, CH
2017	Conversation with Trevor Paglen and Samuel Loncar, Red Bull Arts New York, New York, NY
2016	Guest Lecture, University of Pennsylvania, Philadelphia Visiting Artist, Sotheby's Institute, New York, NY
2015	NEWD Talks: Beyond Resale Royalties – Pro-Artist Market Maneuvers: Conversation with Sarah Meyohas, Neal Curley, and Kenneth Schlenker, moderated by Dr. Natasha Degen, Brooklyn, NY New York Panel: Conversation with Sarah Meyohas, Lucy Hunter and R. Lyon, Jenny Jaskey, and Laurel Ptak, Swiss Institute, New York, NY