

Portfolio
FARSHIDO LARIMIAN
2024

Farshido Larimian (Babol, Iran, 1983) is an artist based in Vienna with a background in chemical and petroleum engineering. Larimian completed his Diploma-studies of Fine Arts at the Academy of Fine Arts in Vienna under the supervision of Prof. Gunter Damisch and Veronika Dirnhofer, and received the Academy's Würdigung's Prize for his master thesis.

The techniques he uses range from collage to painting, from assemblage to installation, often with found objects. His works are present in several museum collections: from Museum of Contemporary art in Krakow (POL), to SPM Museum Dubai (UAE), from Fronfeste Museum (AT) and Liesenfeld/Jordan (Kunstalm) collection (AT), to Kupferstichkabinett, The Graphic Collection of Academy of Fine Arts Vienna (AT).

Larimian's works have been exhibited at V.O Curations London (UK) in *Crossing*, Yassi Foundation (IR) in *Flora Iranica* in 2022, at The Lodge gallery Los Angeles (USA) in *My very favorite things*, at the Jossa by Alserkal Dubai (UAE) in *Invictus*, Theater am Spittelberg (AT) in *Alles Hängt in der Luft* in 2021; at the Fronfeste Museum (AT) in regional exhibition *Zivilcourage* in 2017, in regional exhibition Salzburg (AT) at *Von hier und dort* in 2016, at the Palais Dorotheum (AT) in Charity auction, at Museum of Modern Art (RUS) within the third *International Biennial of Young Art* in Moscow, in 2012, at the Lower Austria Documentation Centre for Modern Art; St. Pölten (AT), in 2012, in *Wem die Stunde schlägt*, at Carbon12 Dubai (UAE), in *Devisation by Zero*, and at Salsali Private Museum Dubai (UAE), in *SHOW OFF!* in 2011.

In 2020 he received a working stipend from *Stadt Wien Kultur - MA 7*, and in 2023 was nominated for the *STRABAG Art-Award International*.

ARTIST STATEMENT

My first step and fundamental characteristic in my artistic creation process is discovering the aesthetic objects. Objects which are transformed into artistic objects, or used as a part in their construction. These objects are usually left alone, dusted in basements, garages, attics, secondhand stores or flea markets.

There are two main differences between my artworks and the works of artists who use aesthetic objects as well.

Firstly, I try to glorify the historical value of the object and the talent of its creator. Choosing the nickname Farshido (which is the contraction of Farshid and Others in English) is also based on this fact.

Secondly, I try to invite his audience to the opportunity of the aesthetic experience through my artworks.

I lead them to a point of confrontation with exaltation, freedom, transgression, and rebellion of the objects, the aesthetic objects whose interactions form the artwork. My artworks sometimes use metaphors and sometimes lead the observer toward a direct sensory connection with the pieces and toward a personal revelation through delaying the meaning.



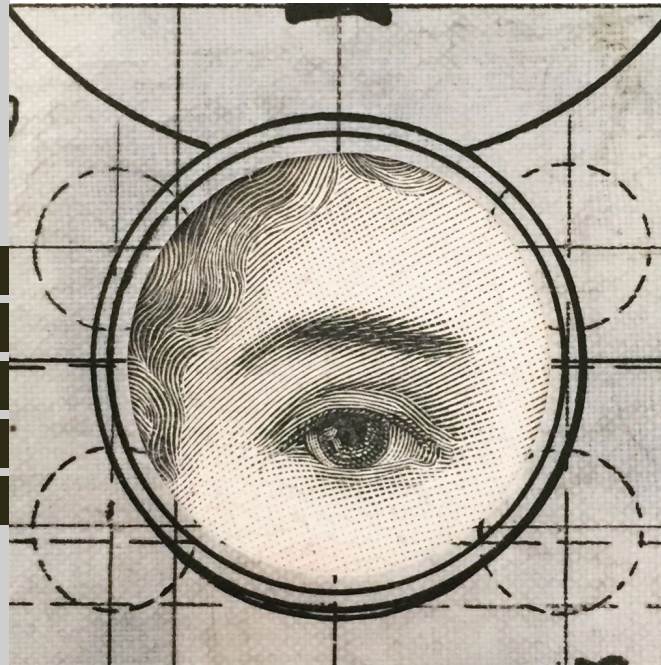
,As If They Always belonged To Each Other, solo exhibition view

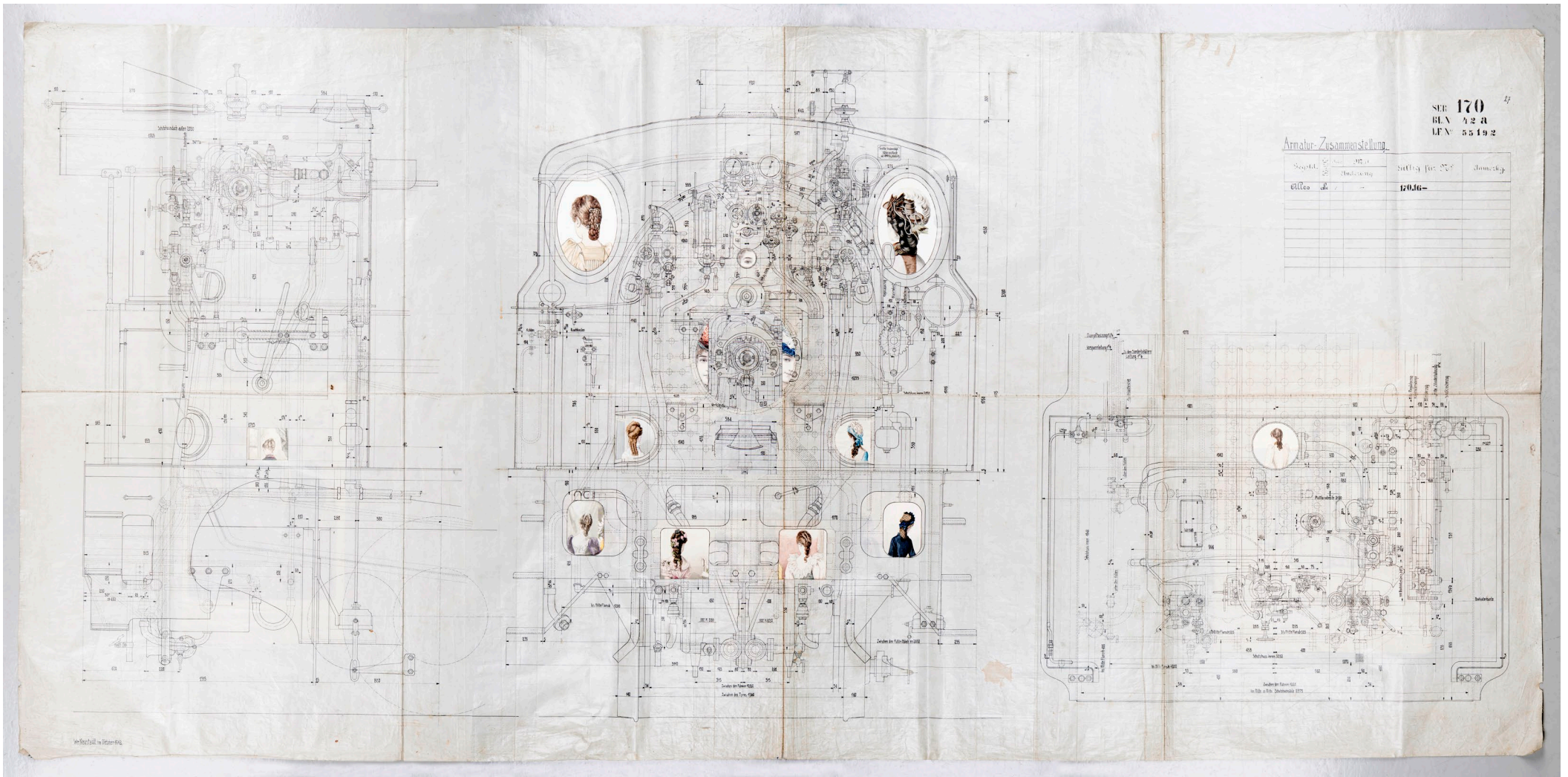
series

**AS IF THEY ALWAYS BELONGED TO
EACH OTHER - PART 03**

mixed media - collage

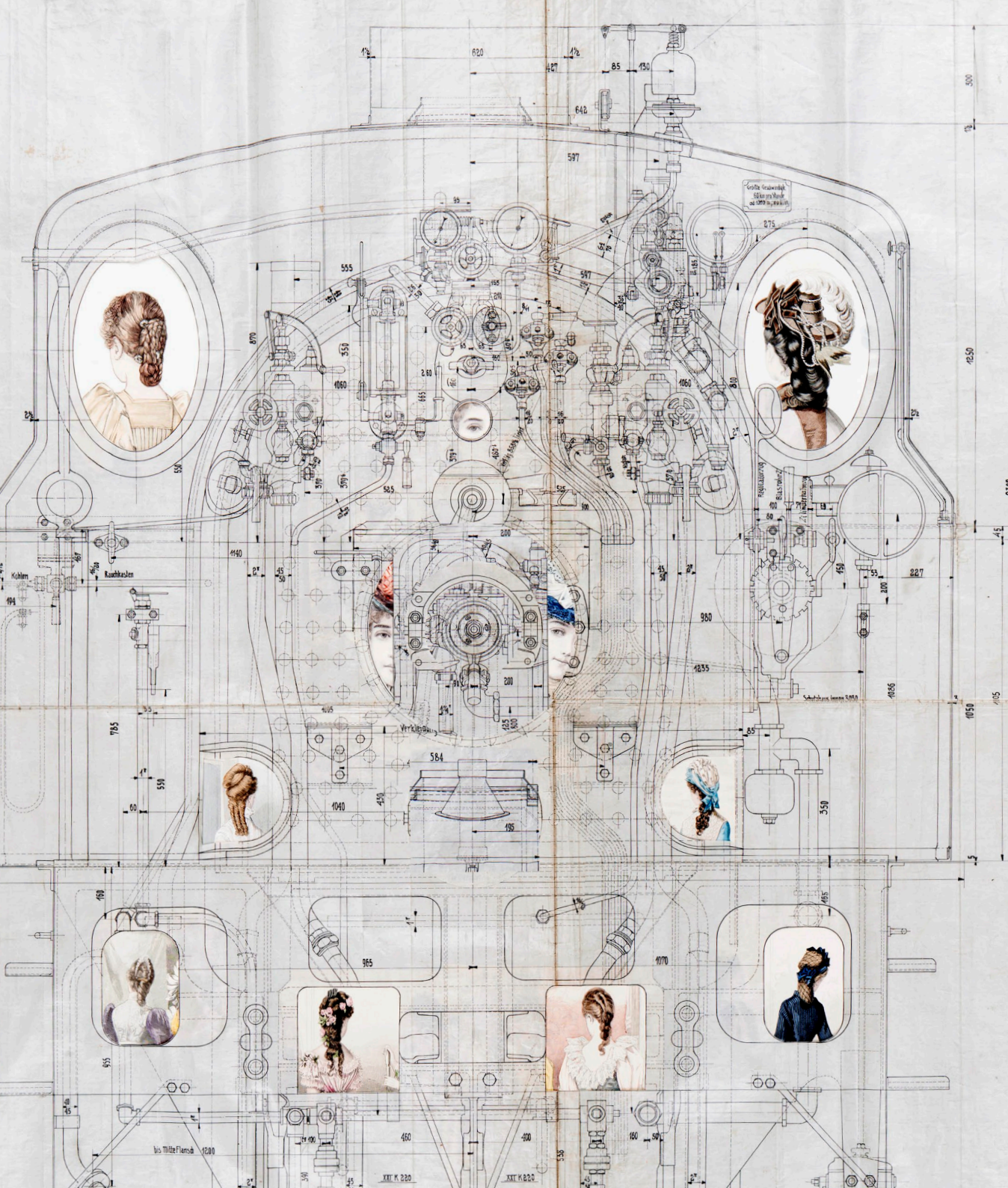
1902 - 2022



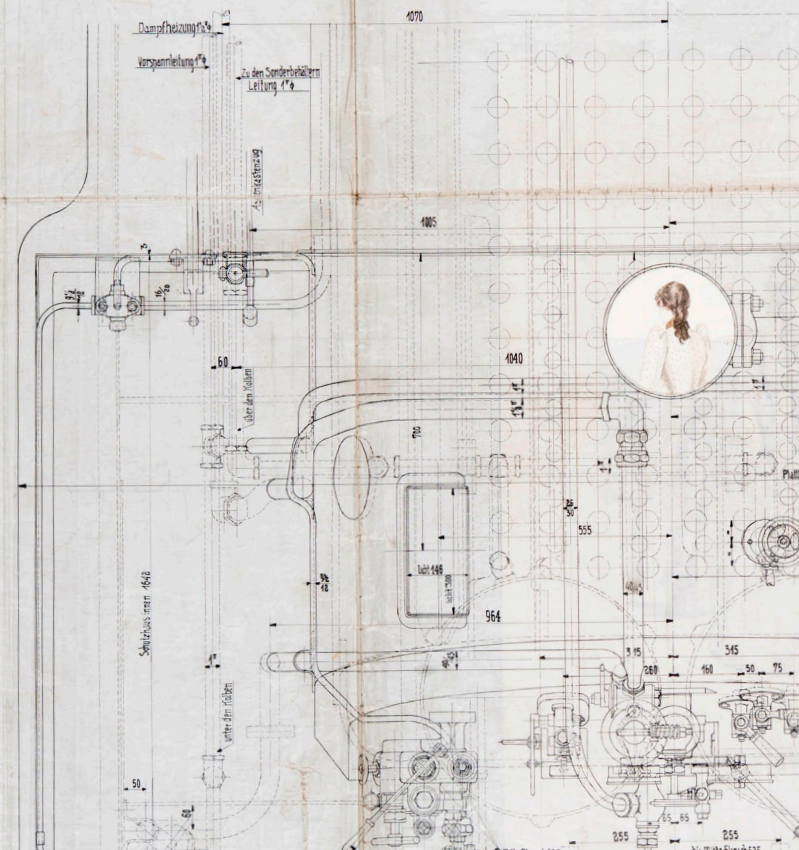


Eyes Behind The Head

Mixed media on antique parchment plan
200x100 cm



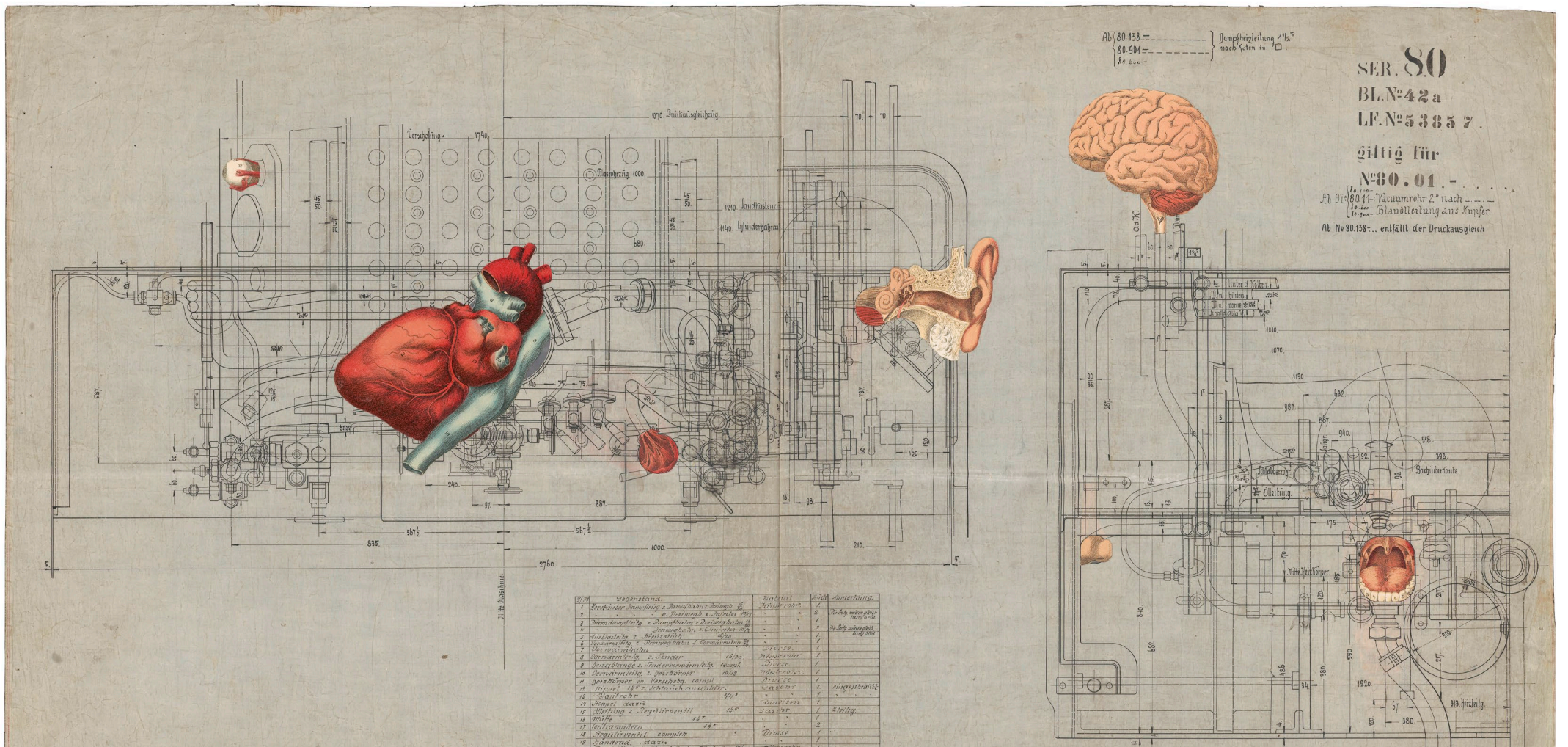
A detail of the artwork **,Eyes Behind The Head,**



Armatur-Z
Seigle
Alles d

Solo exhibition view - Mohsen gallery





Ab. 80.158 --- Dampfleitung 1/16" nach Keten in 40
80.904 ---
80.800 ---

SER. 80

BL. N° 42 a

LF. N° 5385 7.

giltig für

N° 80.01 -

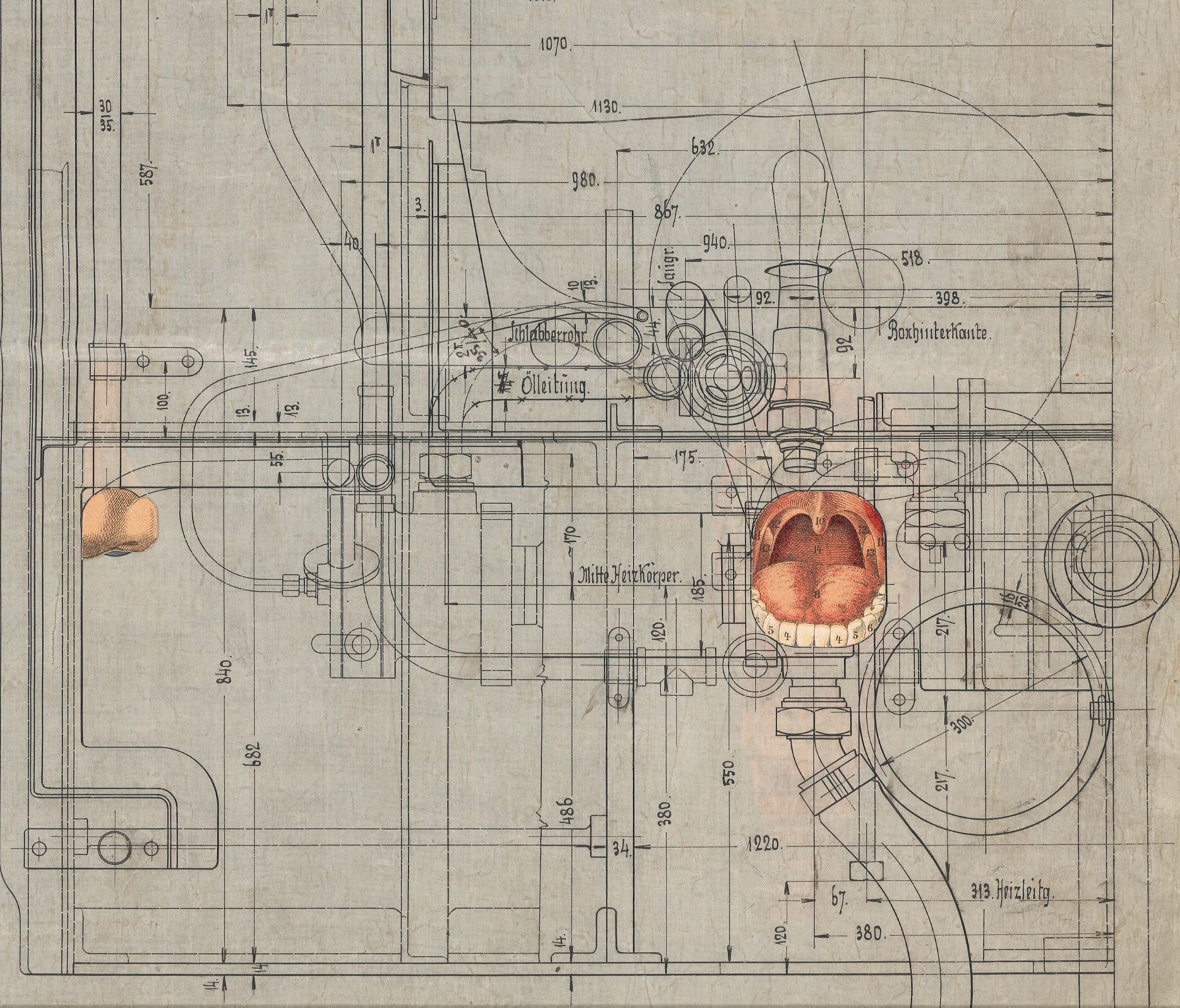
Ab. 80.158 --- Vacuumrohr 2" nach
Blau'scher Blutleitung aus Kupfer.

Ab. N° 80.158... entfällt der Druckausgleich

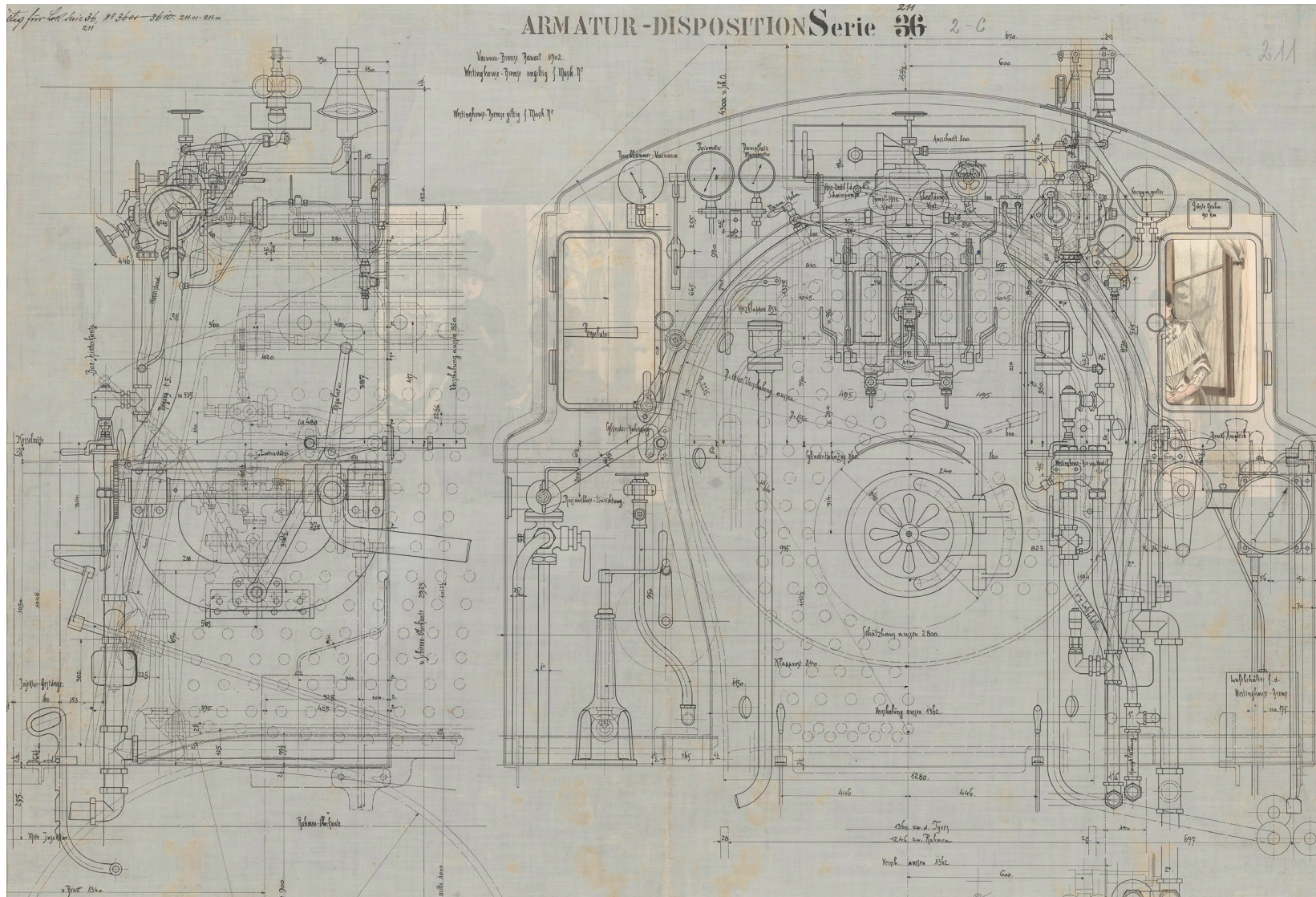
Nr.	Versuchsname	Material	Abm.	Benutzung
1	Herzleitung	1/16"	100	Herzleitung
2	Herzleitung	1/16"	100	Herzleitung
3	Herzleitung	1/16"	100	Herzleitung
4	Herzleitung	1/16"	100	Herzleitung
5	Herzleitung	1/16"	100	Herzleitung
6	Herzleitung	1/16"	100	Herzleitung
7	Herzleitung	1/16"	100	Herzleitung
8	Herzleitung	1/16"	100	Herzleitung
9	Herzleitung	1/16"	100	Herzleitung
10	Herzleitung	1/16"	100	Herzleitung
11	Herzleitung	1/16"	100	Herzleitung
12	Herzleitung	1/16"	100	Herzleitung
13	Herzleitung	1/16"	100	Herzleitung
14	Herzleitung	1/16"	100	Herzleitung
15	Herzleitung	1/16"	100	Herzleitung
16	Herzleitung	1/16"	100	Herzleitung
17	Herzleitung	1/16"	100	Herzleitung
18	Herzleitung	1/16"	100	Herzleitung
19	Herzleitung	1/16"	100	Herzleitung

Human Machine

Mixed media on antique parchment plan
50 x 96 cm



A detail of artwork „Human Machine,



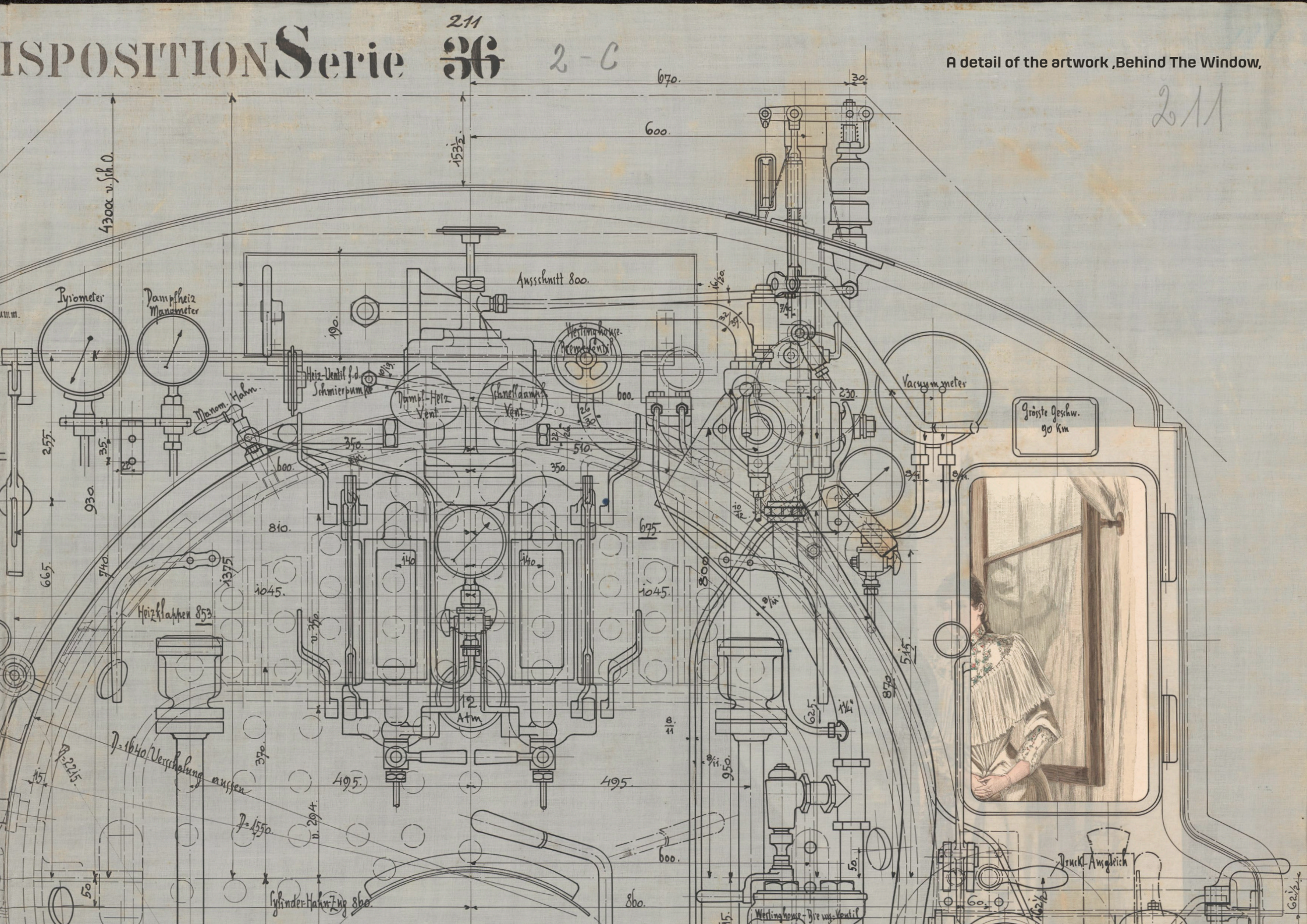
Behind The Window *

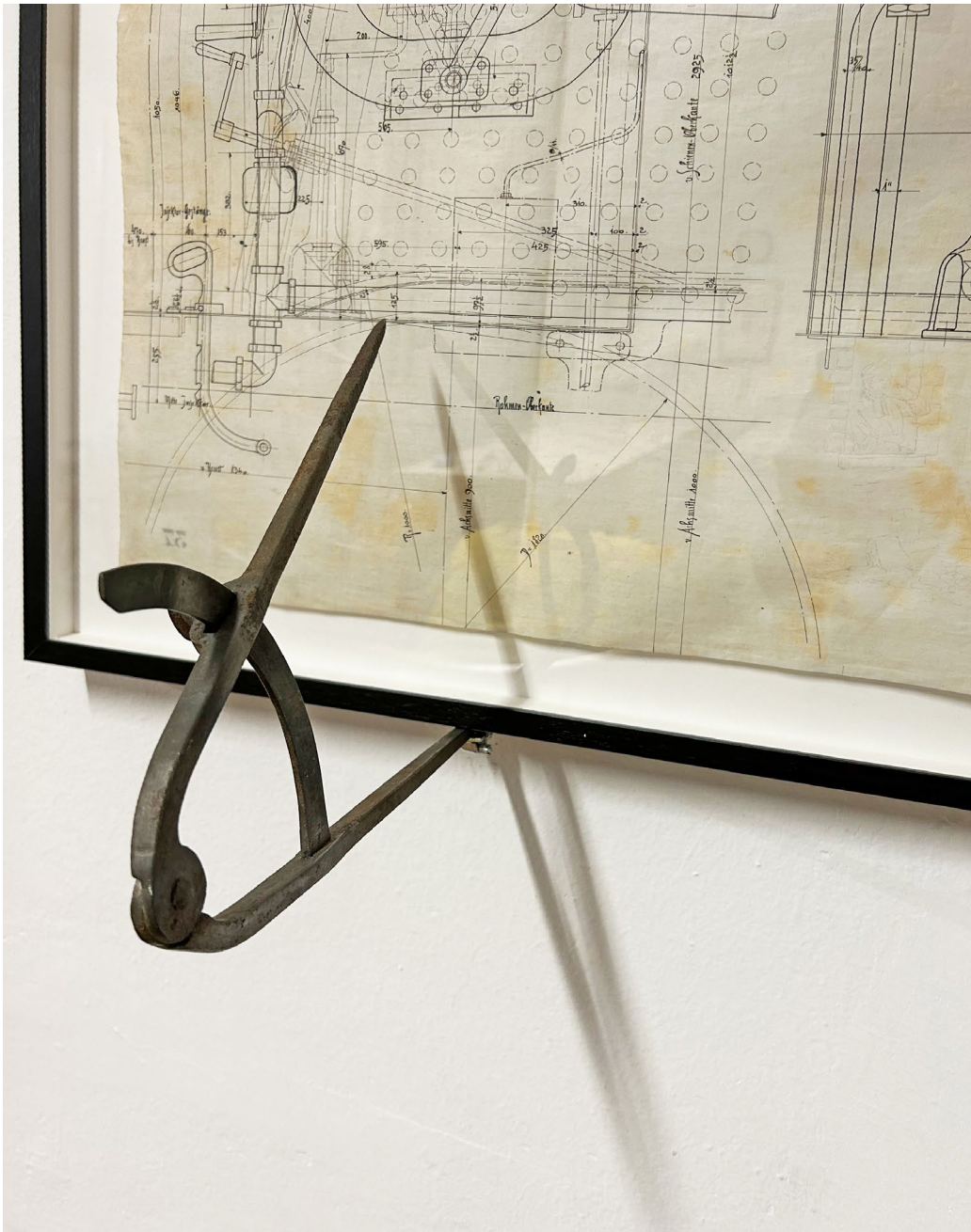
Mixed media on antique parchment plan

69 x 94 cm

1902-2021

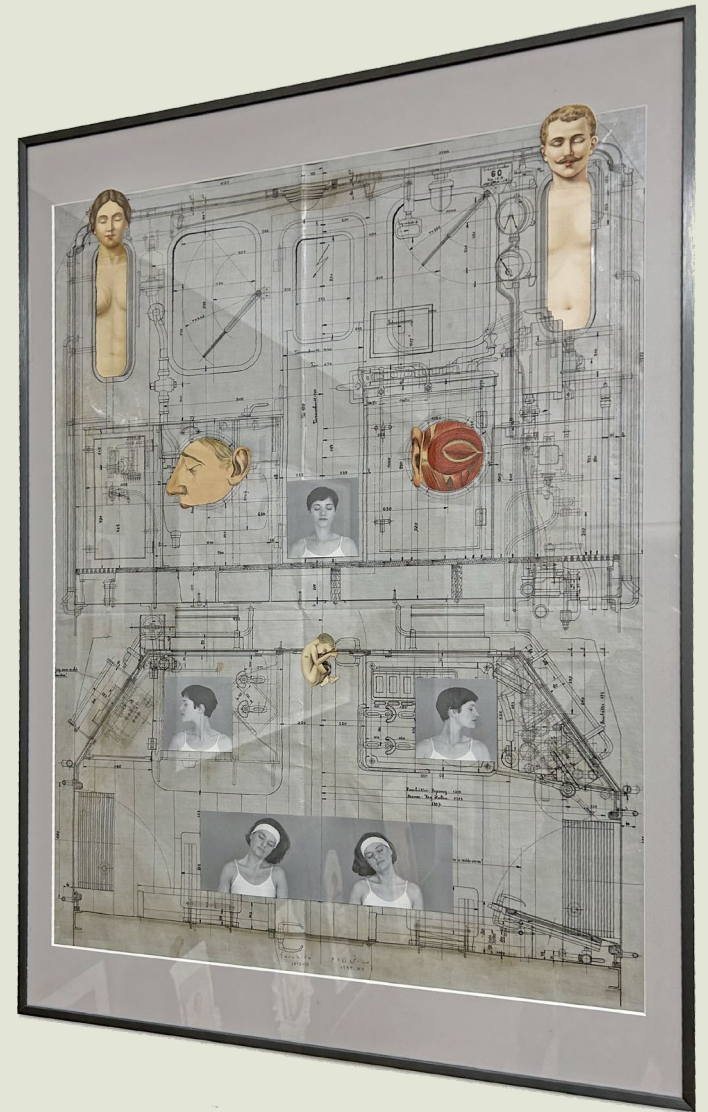
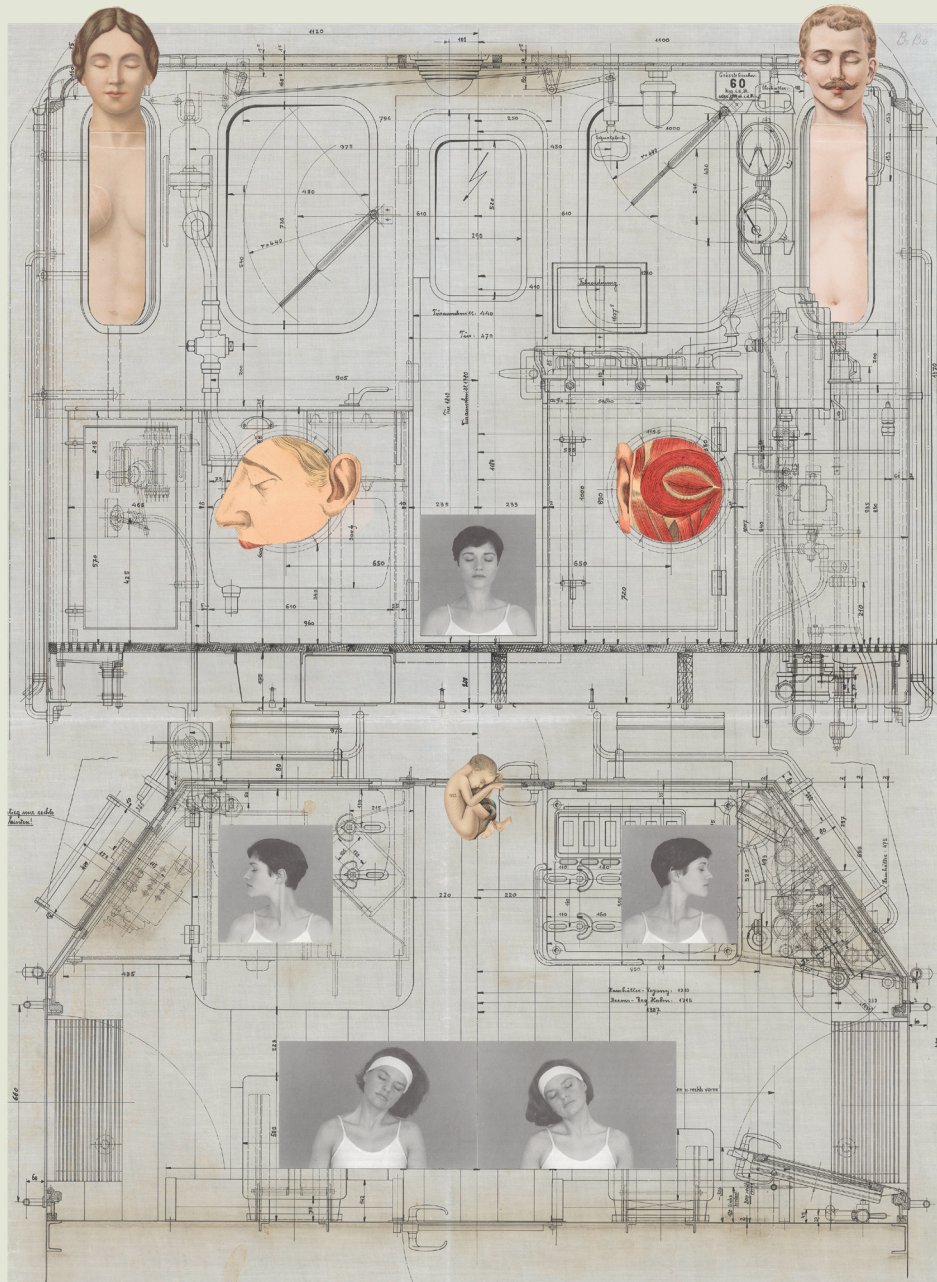
* Nominated for STRABAG International Art-Award 2023





Detail **Behind The Window,**
with wooden frame



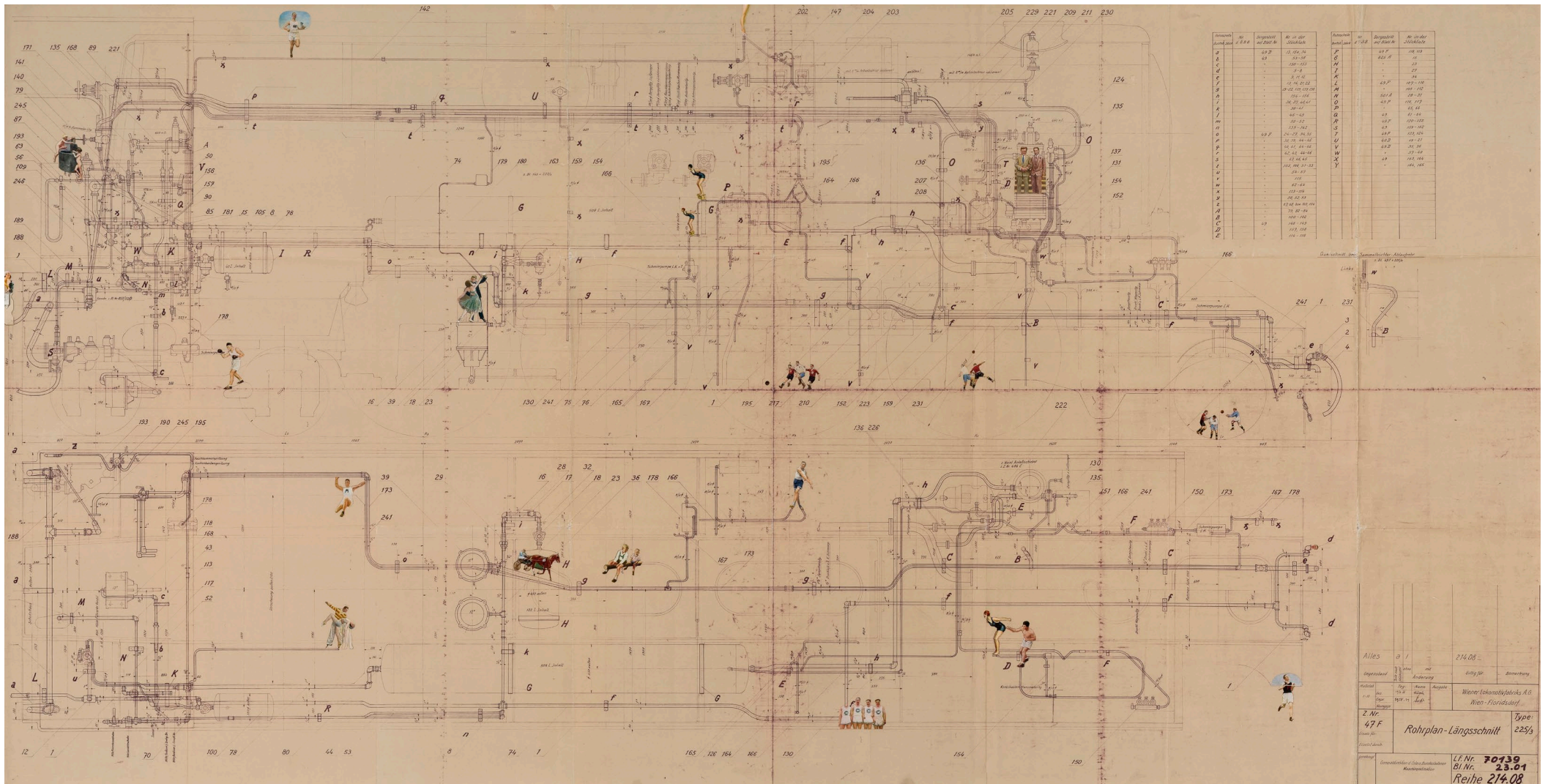


OFF

Collage on antique parchment plan
85 x 63 cm
1902 - 2021



,As If They Always belonged To Each Other, solo exhibition view - Mohsen gallery



The End *

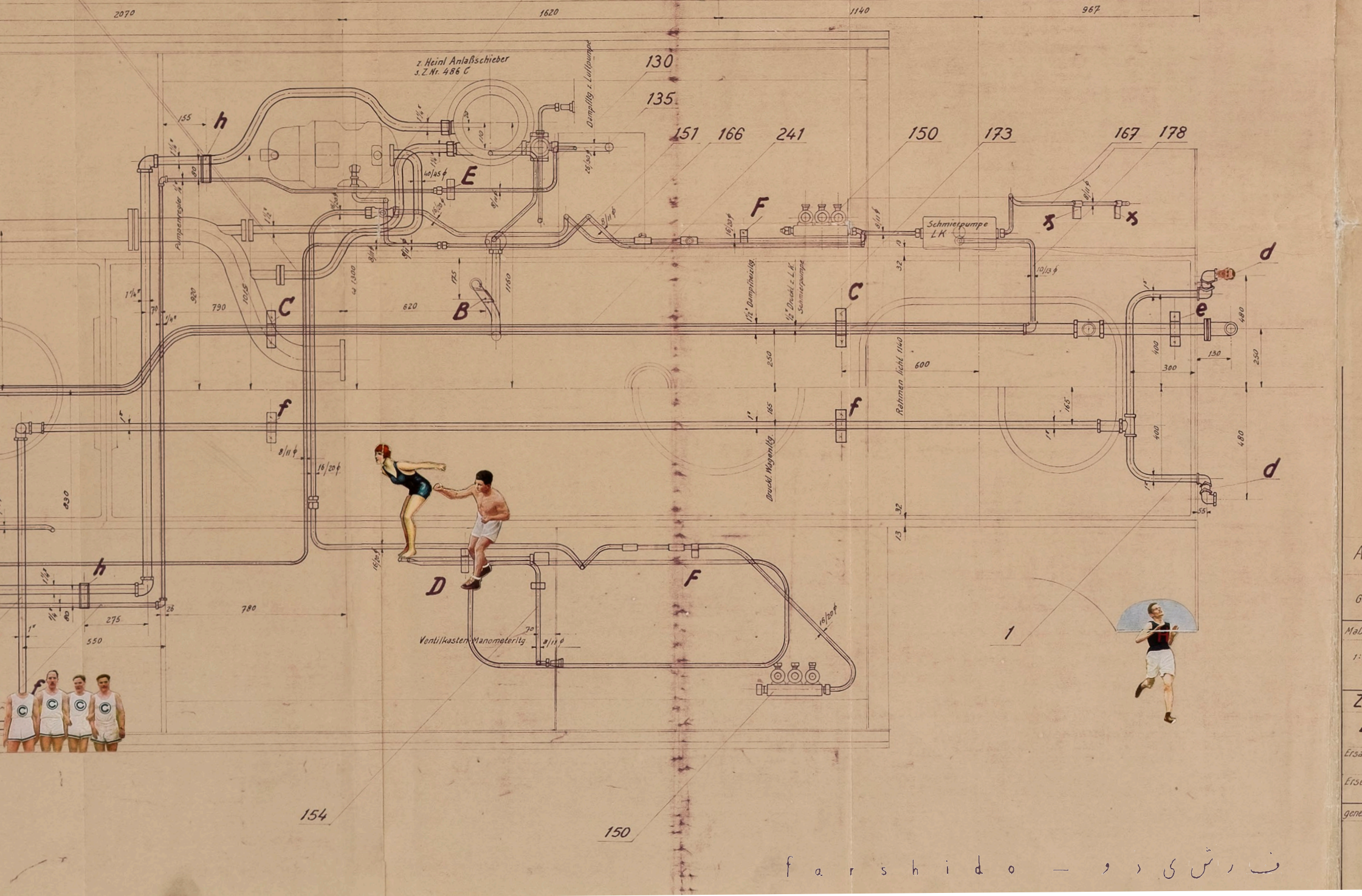
Collage on antique plan
180x100 cm
1939.- 2022

* Nominated for STRABAG International Art-Award 2023



A detail of the artwork, THE END, 166

M		50 -
N		139 -
O	49 F	24 - 27,
P		38, 39, 4
Q		40, 41, 4
R		42, 43,
S		47, 46,
T		105, 106,
U		54 -
V		115
W		62 -
X		113 - 1
Y		50, 52,
Z		67, 68, bzw.
A		79, 82
B		100 -
C		146 -
D	49	157 -
E		114 -



A detail of the artwork ,THE END,



,Colosseum, Collage on antique plan, 91x135 cm

A detail of the artwork „Colosseum,



A detail of the artwork ,Colosseum,





Details of the artwork ,Colosseum,

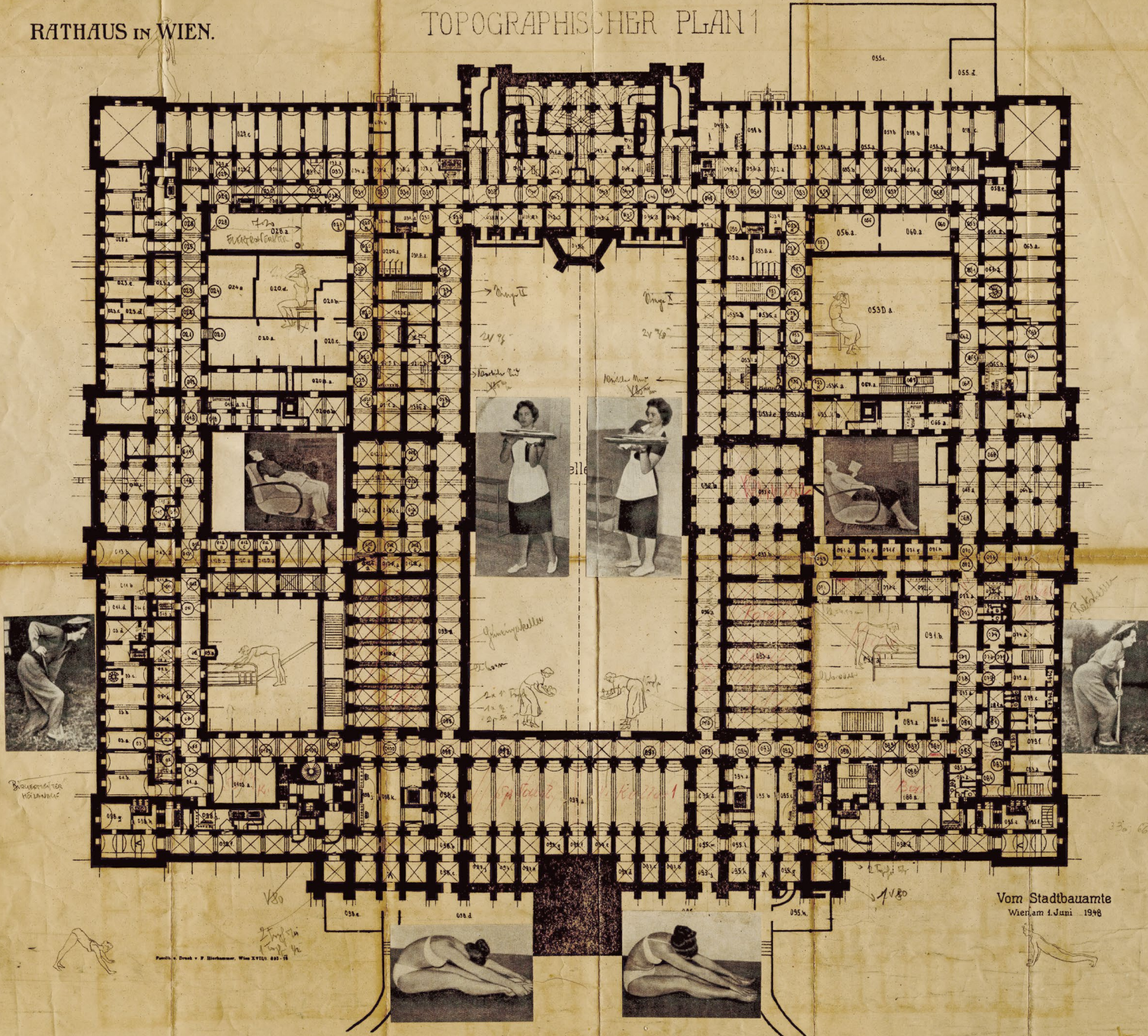
فارسیدو ۱۴۰۱-۲۰۲۳



,Colosseum, and ,The End, Offner collection

RATHAUS IN WIEN.

TOPOGRAPHISCHER PLAN 1



Vom Stadtbauamte
Wien am 1. Juni 1948

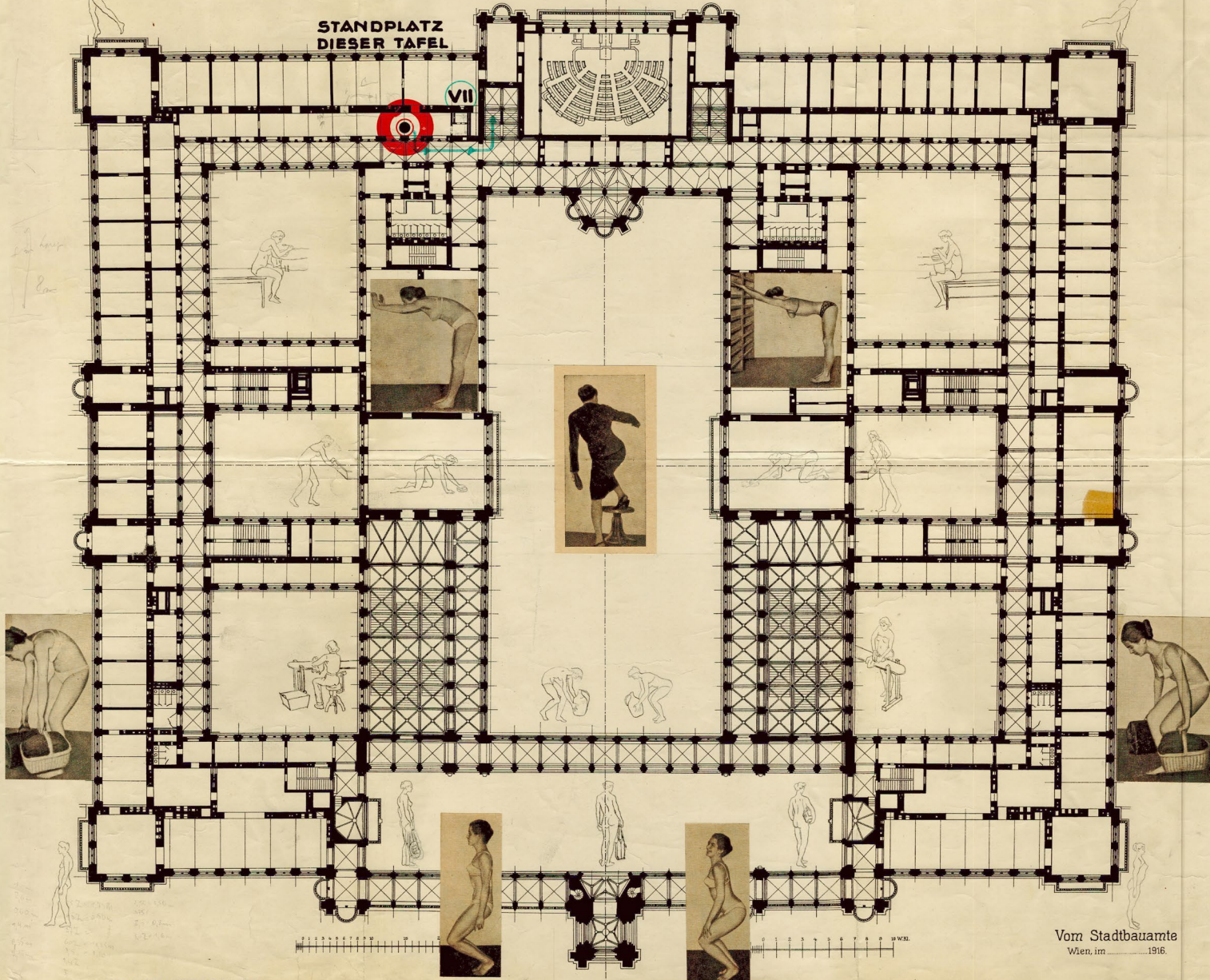
Wrong/Right 01
Mixed media on antique plan of the city-hall Vienna
55 x 61 cm
1948 - 2022

RATHAUS IN WIEN.

ORIENTIERUNGSPLAN

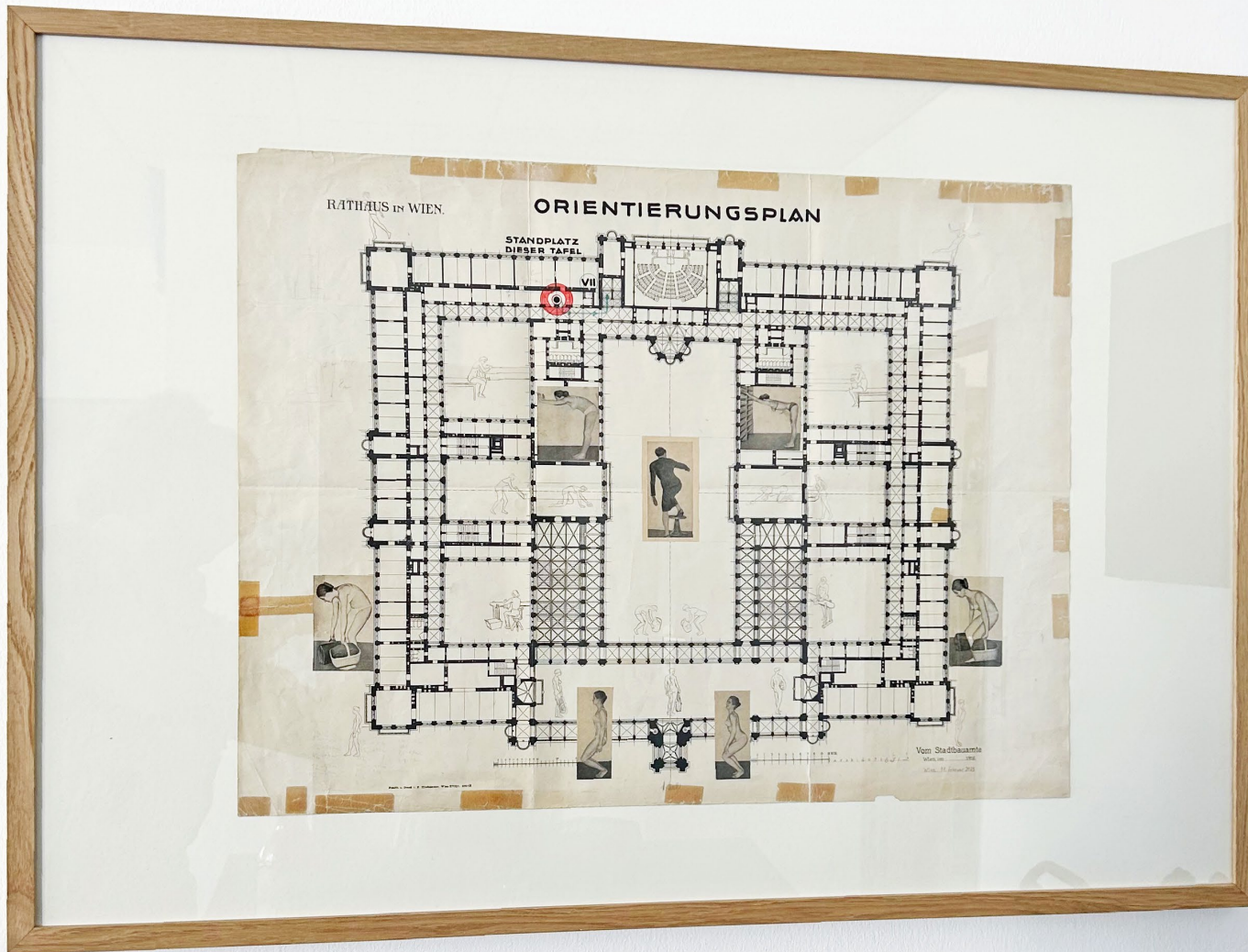
STANDPLATZ
DIESER TAFEL

VII

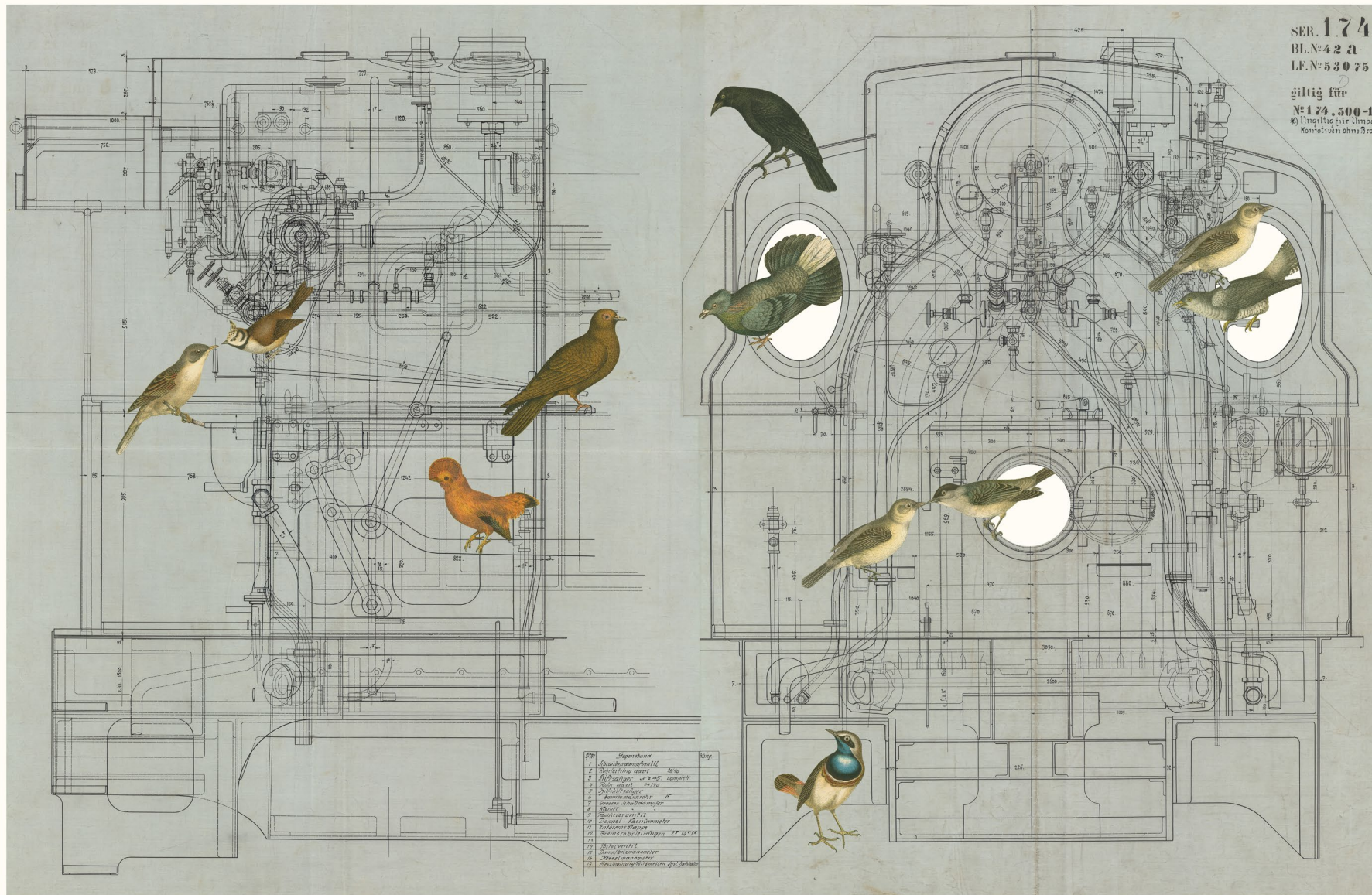


Vom Stadtbaurathe
Wien, im 1916.

Wrong/Right 02
Mixed media on antique plan of
the city-hall Vienna
52 x 61 cm
1916 - 2022



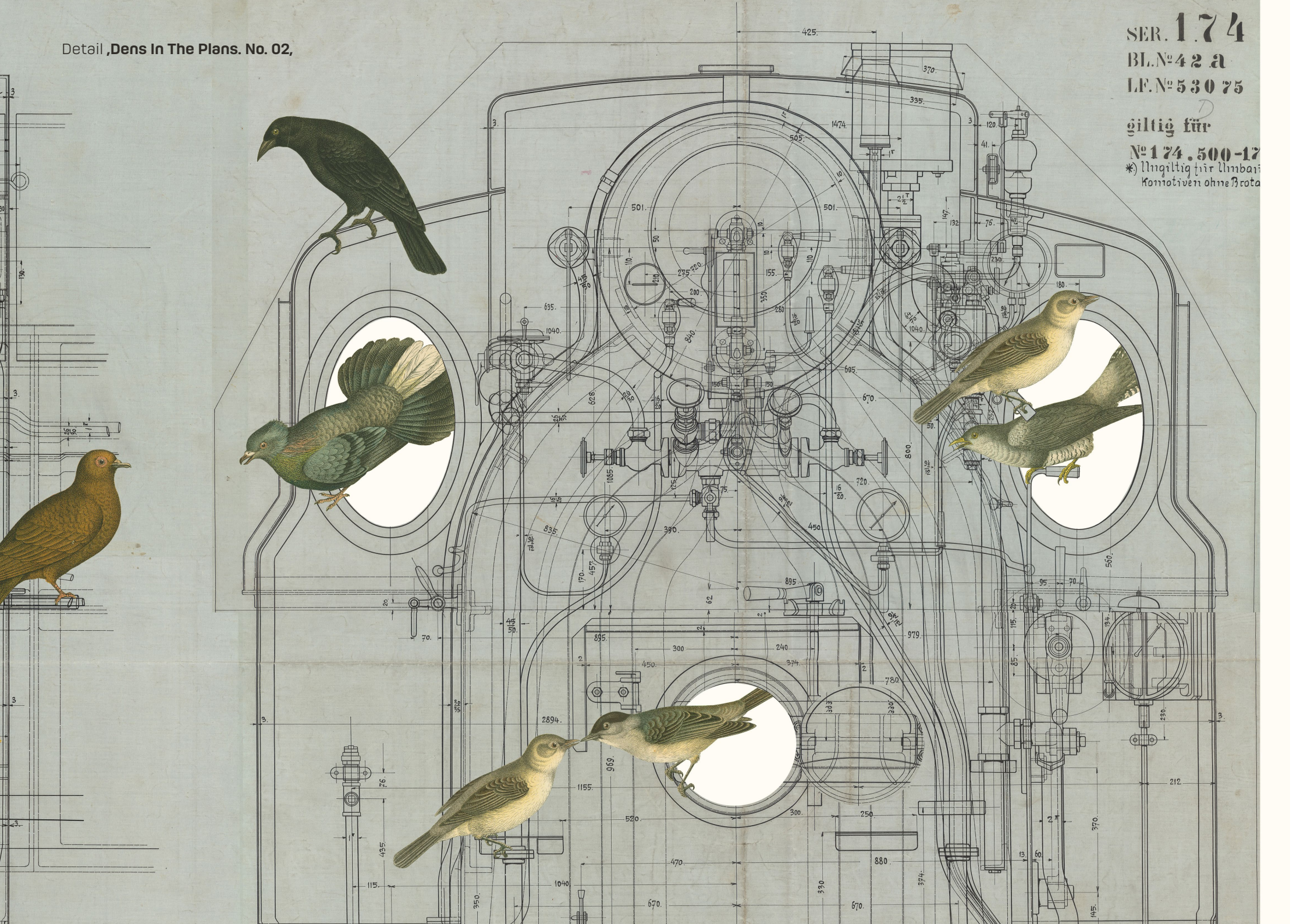
,Wrong/Right 02, Offner collection



Dens In The Plans. No. 02 *

Collage on antique parchment plan , 83 x 136 cm

* Nominated for STRABAG International Art-Award 2023

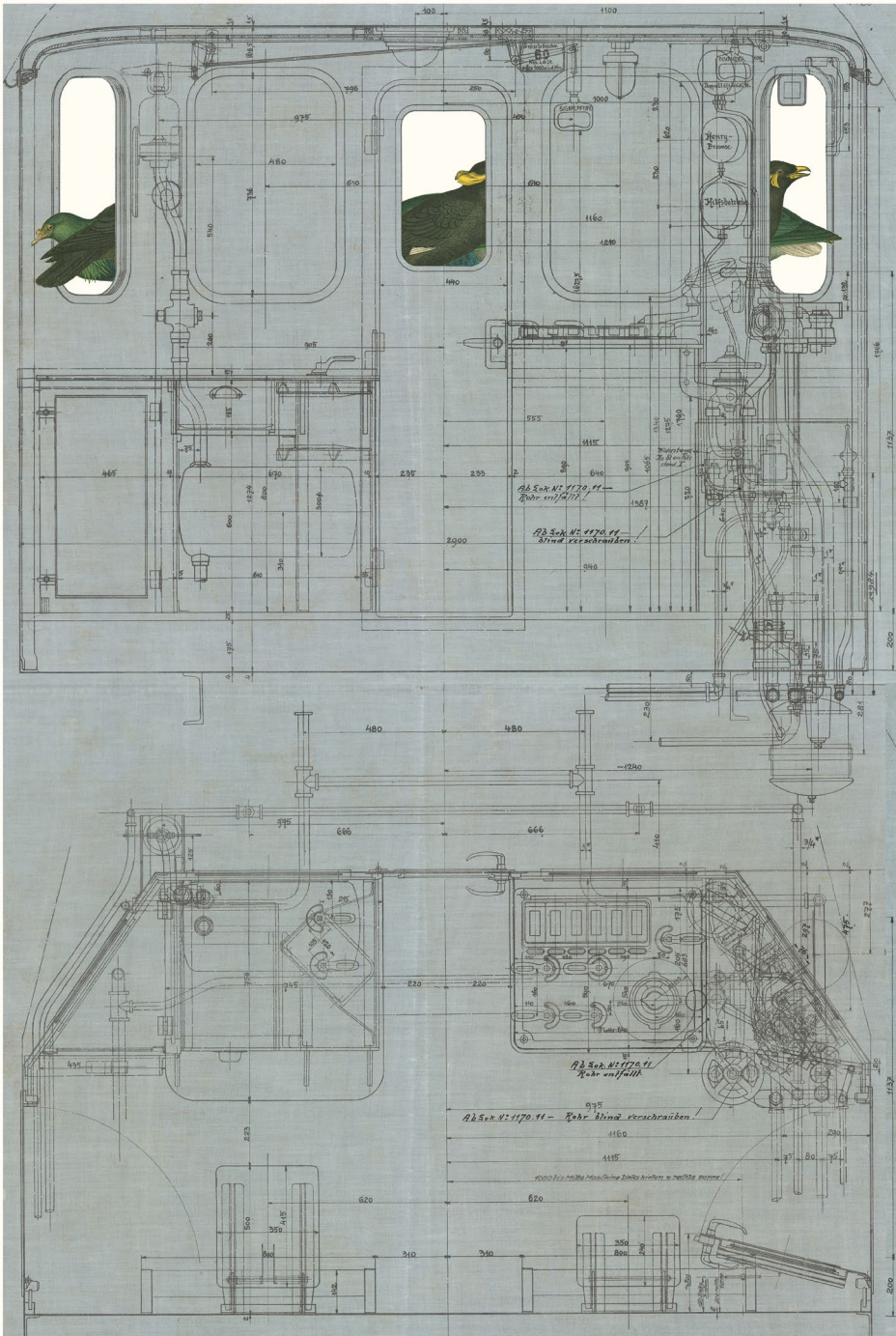




Details of ,Dens In The Plans. No. 02,
with wooden frame

STRABAG-KUNSTFORUM

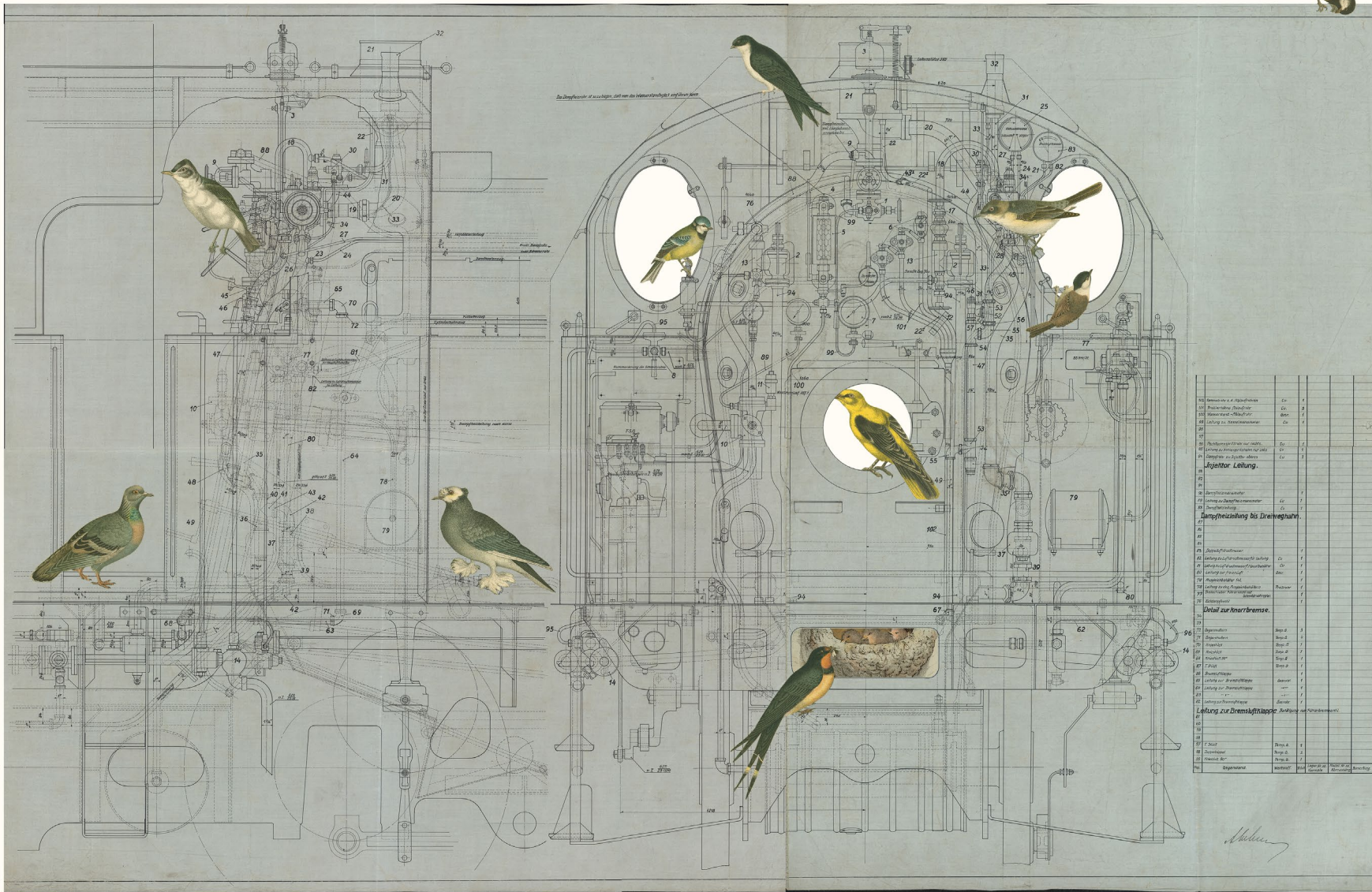




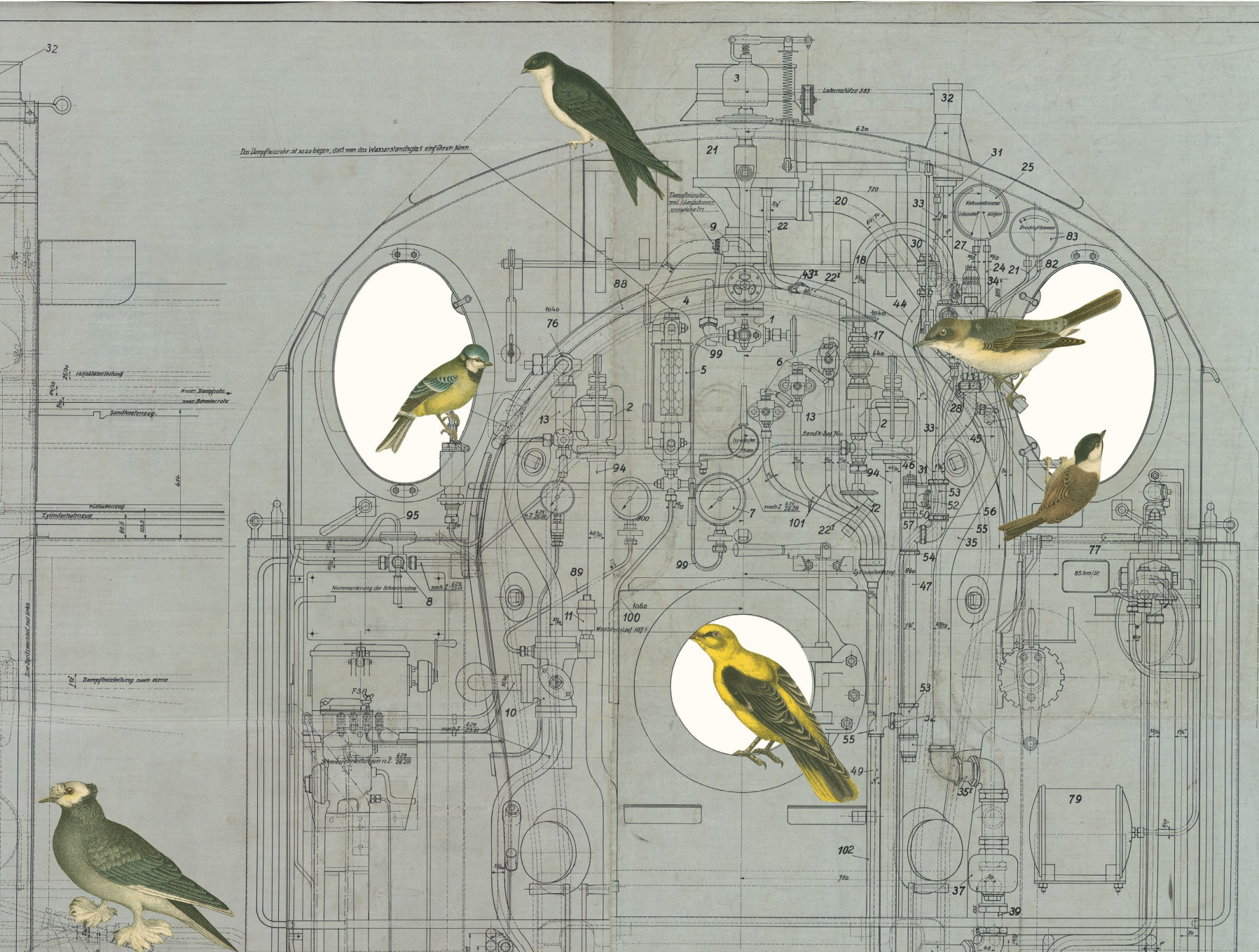
Last touches by the artist before the exhibition - WOP art Fair Lugano (CHE), 2021

Dens In The Plans. No. 03

Collage on antique parchment plan
92 x 64 cm



Dens in the Plans. No. 04, collage on antique parchment plan, 92 x 138 cm

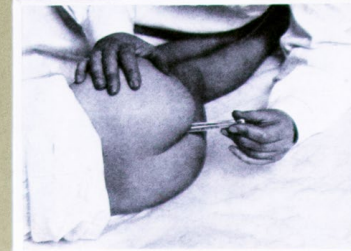


102	Sammelrohr v. d. Ablaufrohren	Cu.	1
101	Probieröhre (Ablaufrohr)	Cu.	3
100	Wasserstand -Ablaufrohr	Ässr.	1
99	Leitung zu Kesselmanometer	Cu	1
98			
97			
96	Richtstangenwelle nur rechts	Cu	1
95	Leitung zu Triebstange links	Cu	1
94	Dampfrohr zu Injektor oberes	Cu	2
Injektor Leitung.			
93			
92			
91			
90	Dampfdruckmanometer		1
89	Leitung zu Dampfdruckmanometer	Cu	1
88	Dampfleitung	Cu	1
Dampfleitung bis Dreiweghahn.			
87			
86			
85			
84			
83	Doppelt-Pfeilmesser		1
82	Leitung zu Luftrichtmessgerät	Cu	1
81	Leitung zu Luftrichtmessgerät	Cu	1
80	Leitung zur Freileitung	Ässr.	1
79	Flügelbehälter 10l.		1
78	Leitung zu den Flügelbehältern	Febleh	1

AUTOBIOGRAPHY OF HANDS

Collage on paper

2022



AUTOBIOGRAPHY OF HANDS (selected works)

STATEMENT

Some points about the production process: I have always been interested in Hands and body behaviour. I tried to collect all kinds of material related to Hands. My studies and passion regarding Hands in medical books and visual arts started to form as a research. That's why I see this set of works as an illustrated research reference. The similar hands, figures, and the details which have been often neglected or forgotten, fascinate me. I feel inspired and motivated to interconnect them through narration.

Autobiography of Hands - 01

Collage on paper
48,5 x 31,5 cm



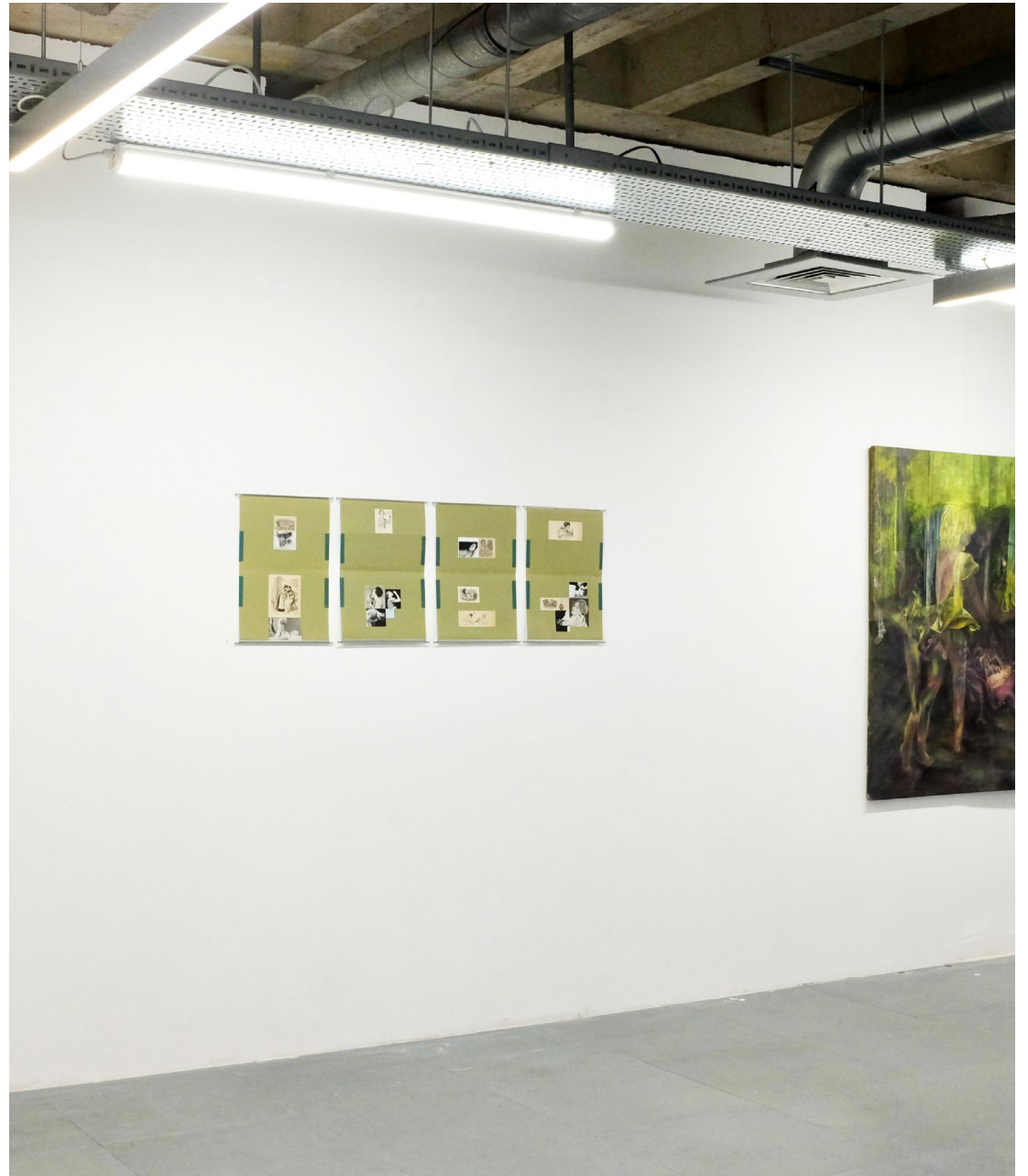


Autobiography of Hands, 01-04

Collages on paper
48,5 x 31,5 cm each



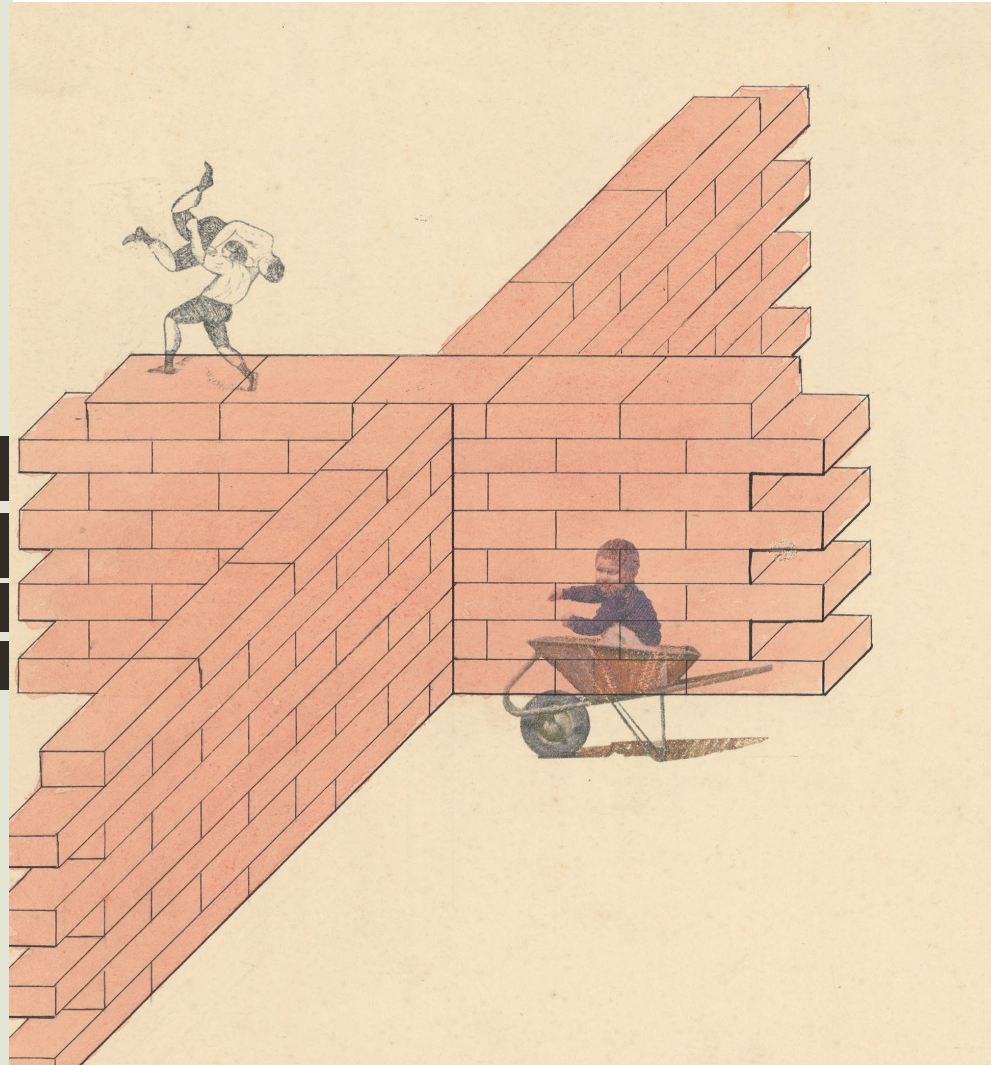
The Crossing group show 2022 - V.O Curations Angel London, UK



**ALL THAT IS SOLID,
MELTS INTO AIR**

mixed media on paper

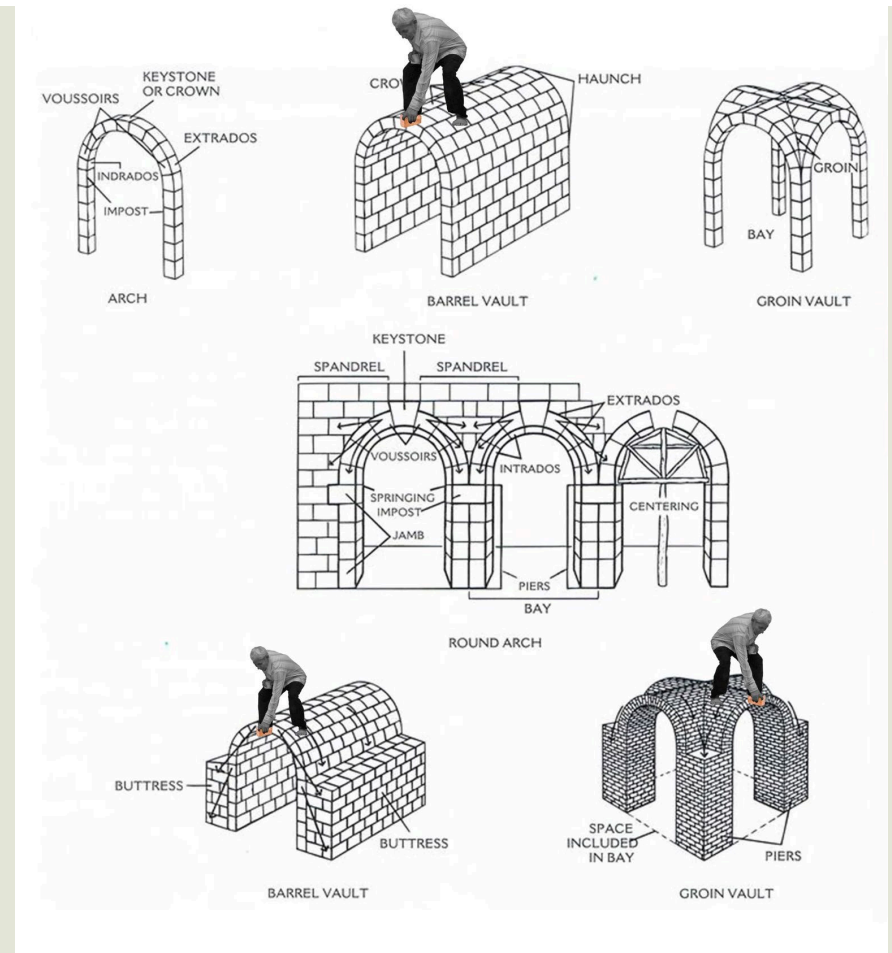
2016



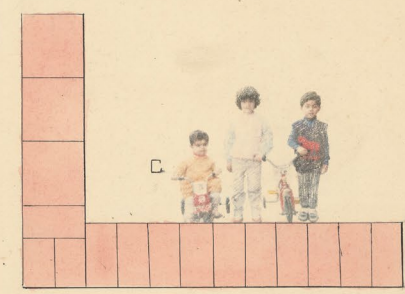
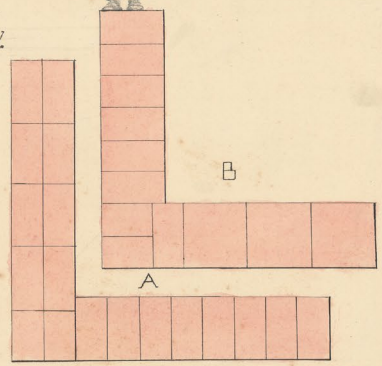
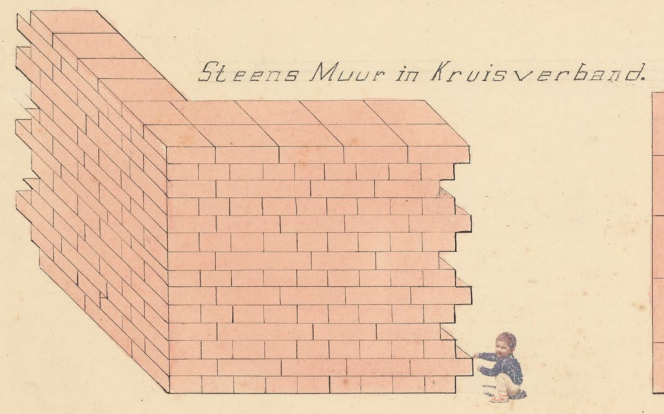
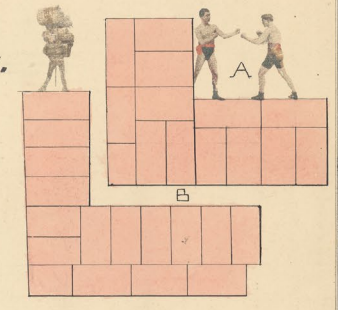
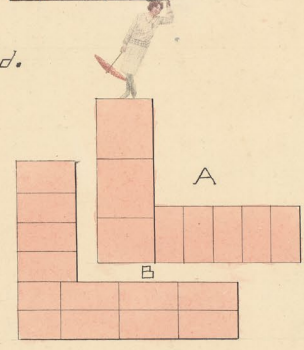
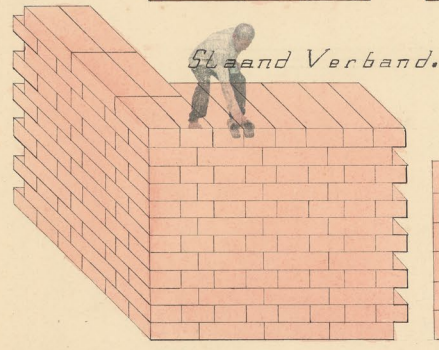
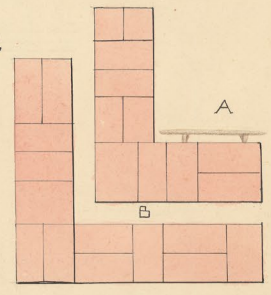
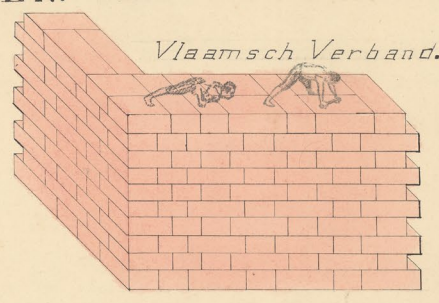
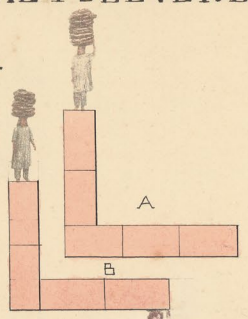
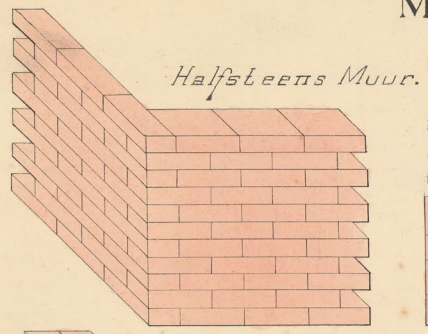
ALL THAT IS SOLID, MELTS INTO AIR STATEMENT

We called my grandfather "Agha-Djan". A part of my childhood was in Agha-Djan's house in Babol/IRAN. A house that he had built as a builder. That house doesn't exist anymore, instead there is a tall building. The day I saw that building I felt that I missed a part of me, that the body of my memories was stolen from me. Not only me; but also a generation has experienced such feeling. Today old houses are destroyed and substituted by apartments and towers. Apartments that are the signs of another culture and architecture. The passage from tradition to modernity has been happening and my generation has seen and felt both. It has its roots in one and has grown its body within the other. I have lived as a child in Aghajan's house and I have known that culture and local Art of ours we used to have. But I have also known the western Culture and Art and its mechanism in everyday life.

Agha-Djan knew all the methods for laying bricks according to his job, building. Each of these methods has a specific function and it is used in its proper place. The photos and the other materials used in the collages, brick laying samples, and their oldness is consistent with the childhood and living in Aghajan's house. Choosing them for collage and illustrating the atmosphere of Aghajoon's house, and this transition from tradition to modernity in culture, art and everyday life was not difficult. In some of them the laid bricks seem like grave stone and cross. They remind us of death, Agha-Djan's death, they remind the end; the end of the style of laying bricks, the end and Fall of Agha-Djan's house.



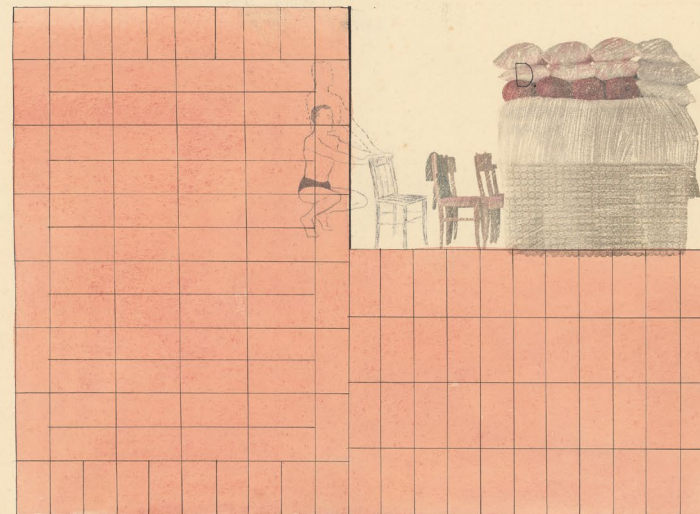
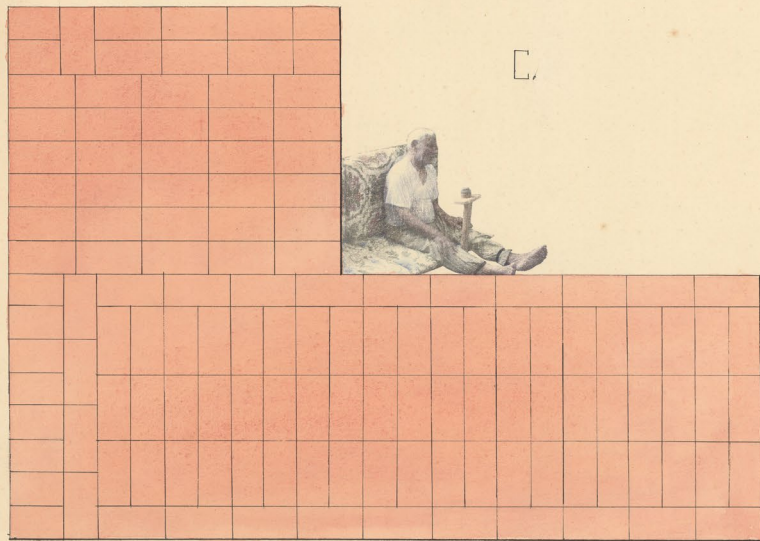
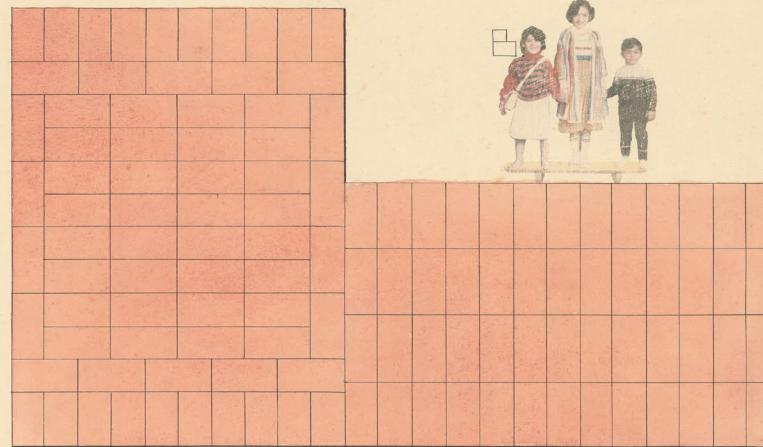
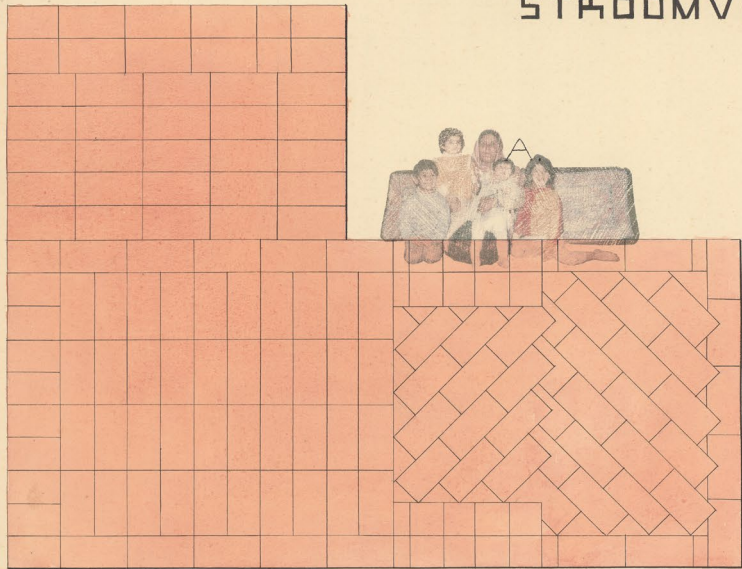
ME TSELVERBANDE N.



Brick No. 12

Mixed media on paper
48 x 61 cm

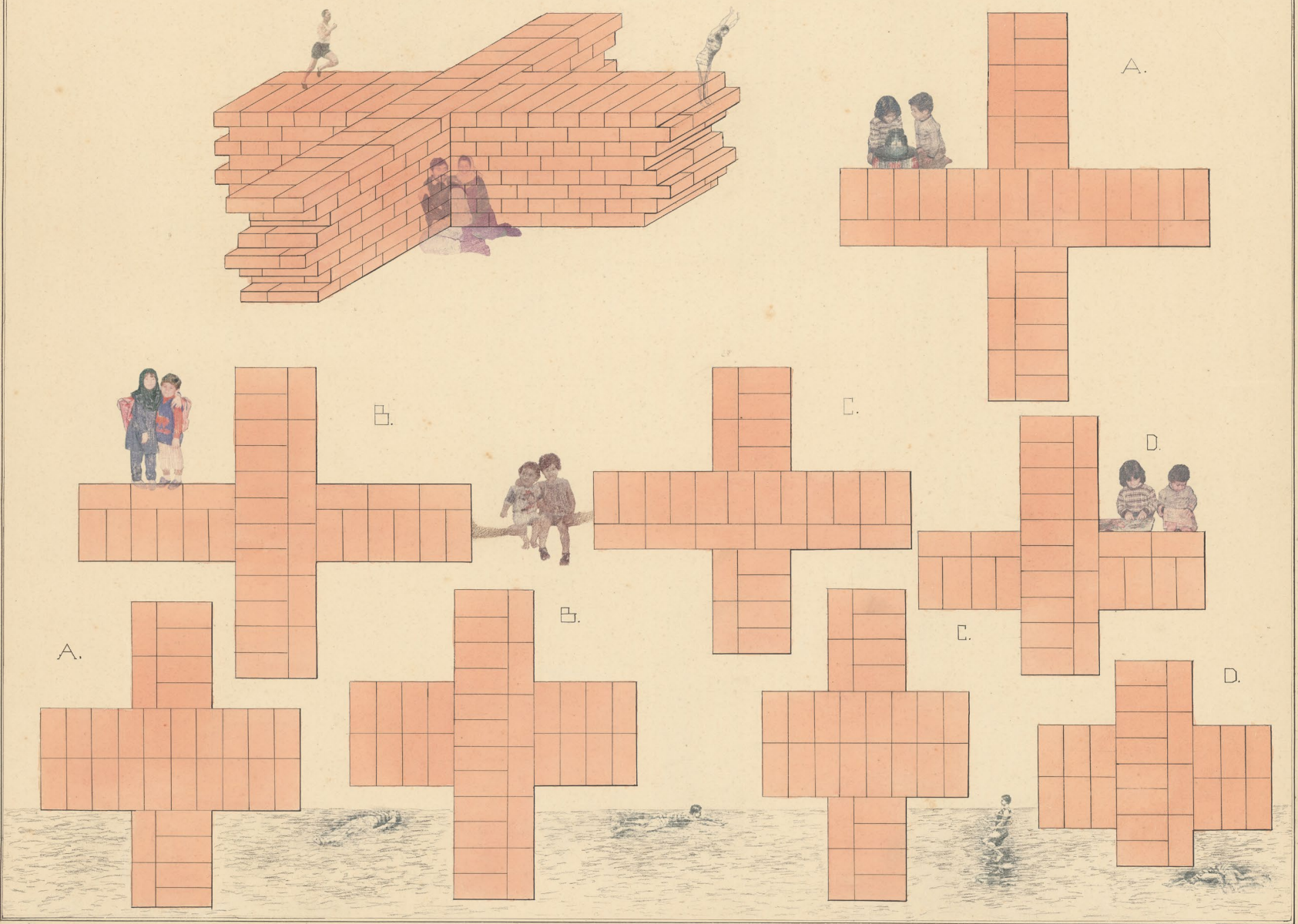
СТРОМВЕРБАНД.



Brick No. 19

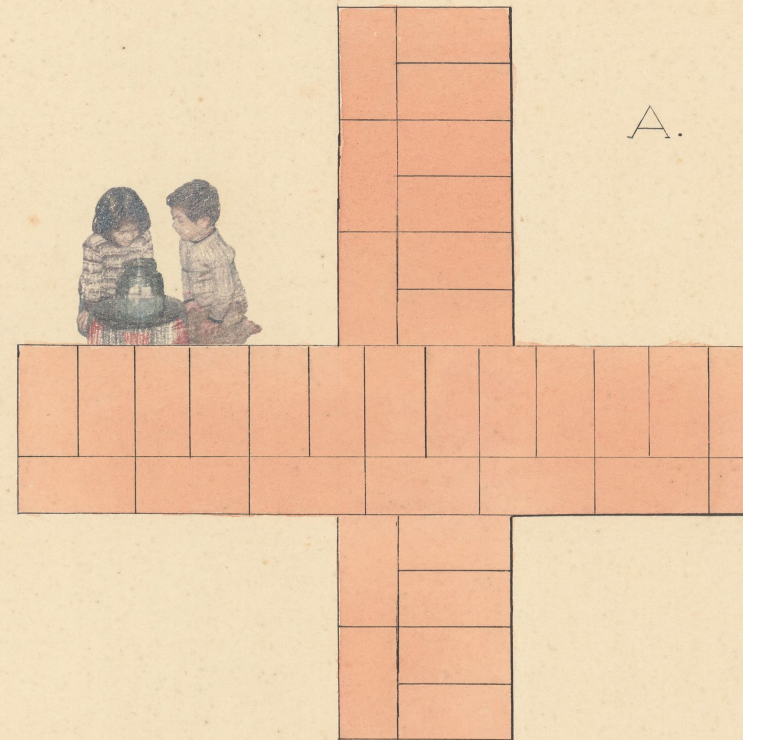
Mixed media on paper
48 x 61 cm

METSELVÆBANDEN.

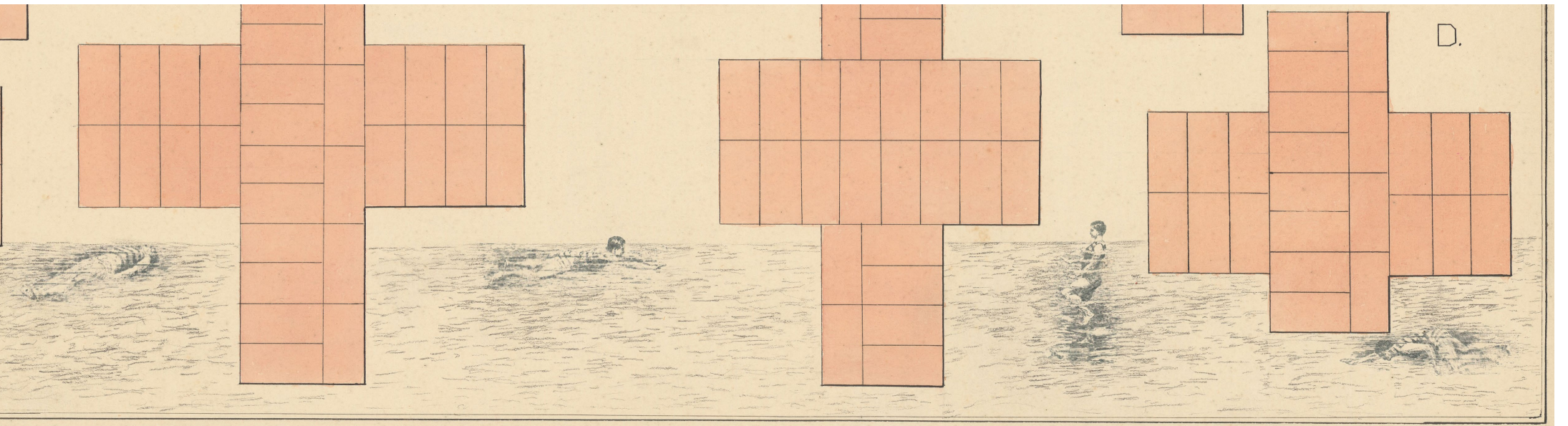


Brick No. 17

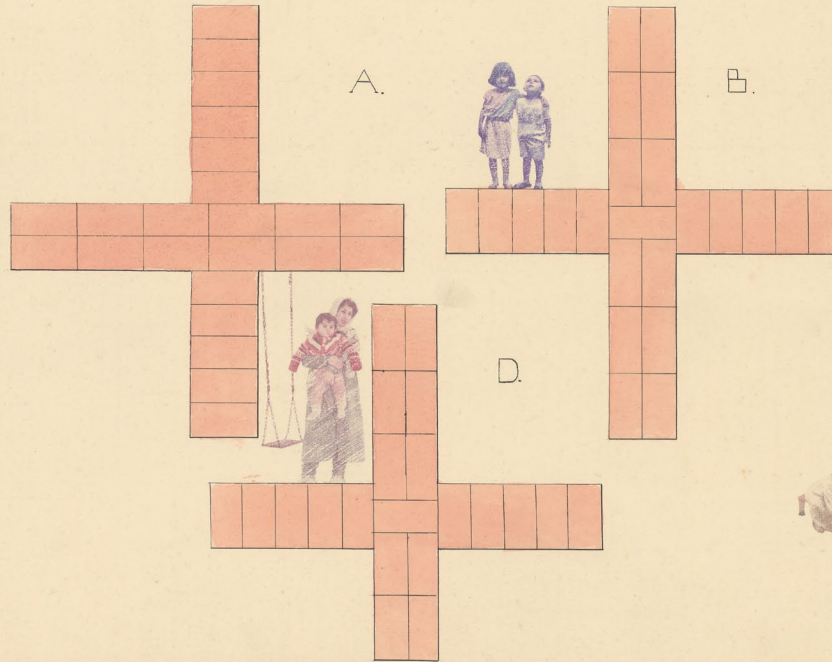
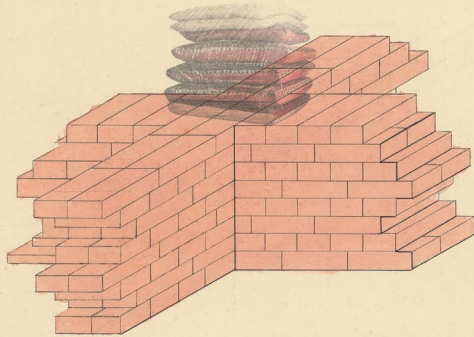
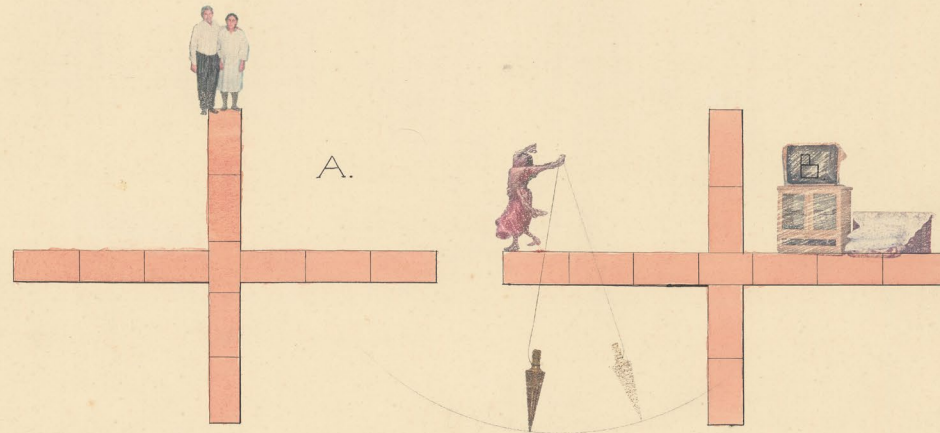
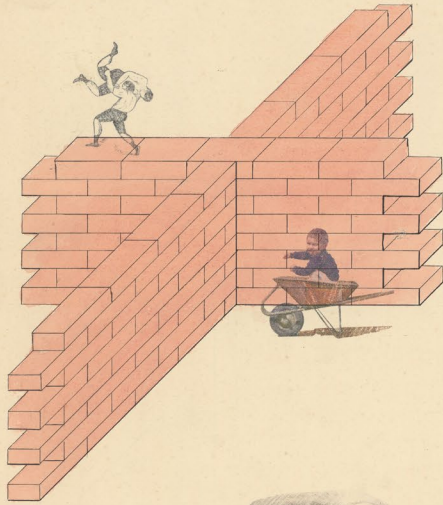
Mixed media on paper
48 x 61 cm



Details of the ,Brick No. 17,

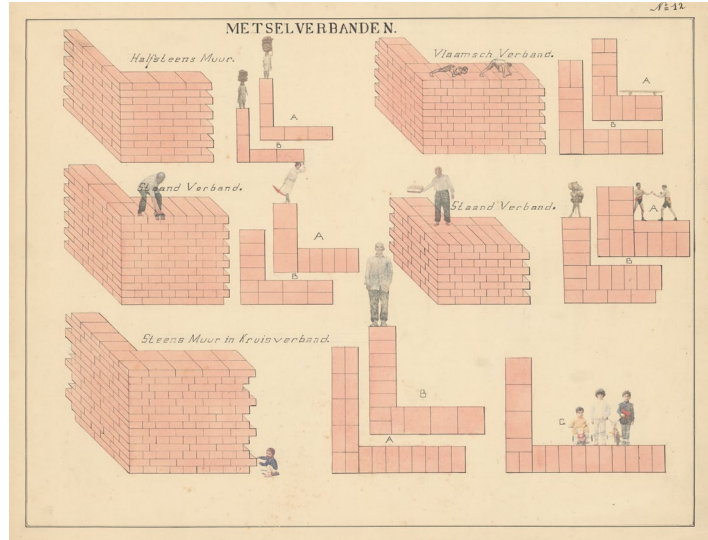
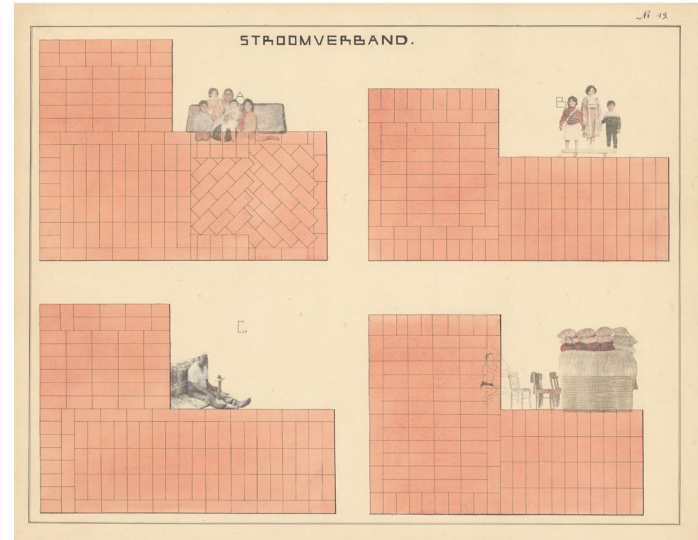
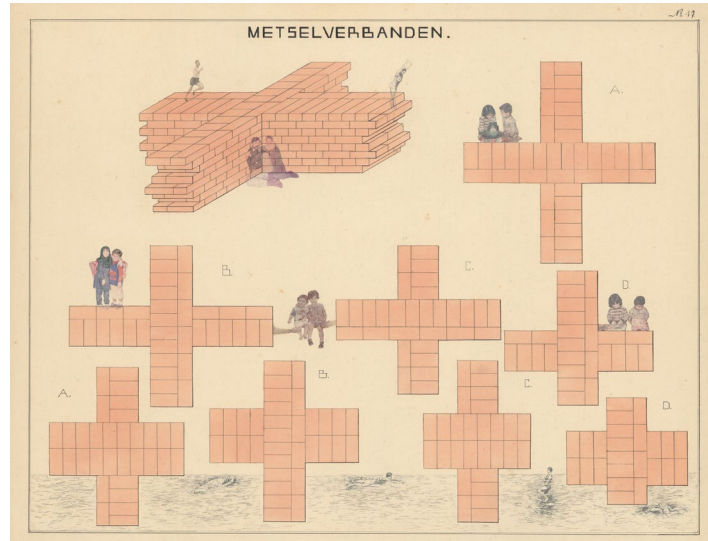
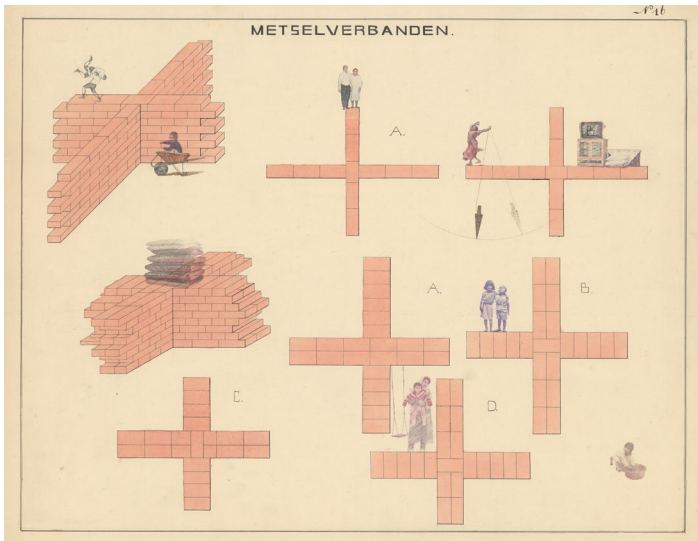


METSELVORBANDEN.



Brick No. 16, Sholay

Mixed media on paper
48 x 61 cm



Bricks

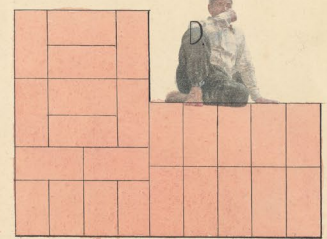
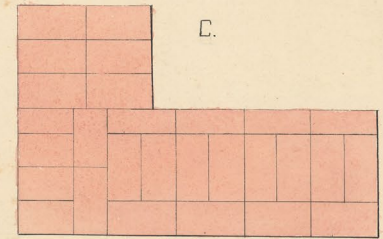
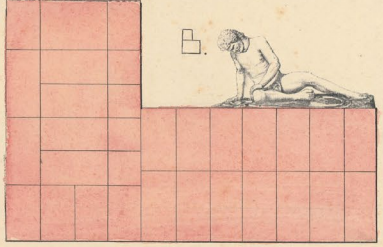
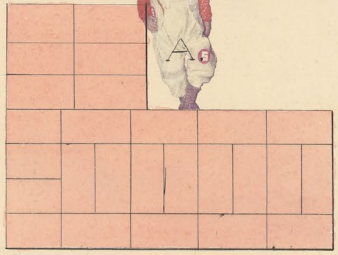
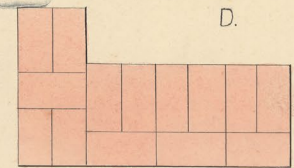
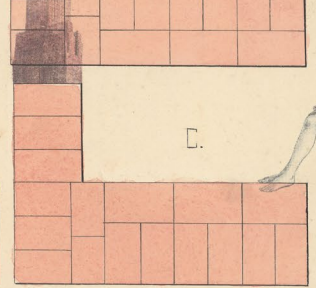
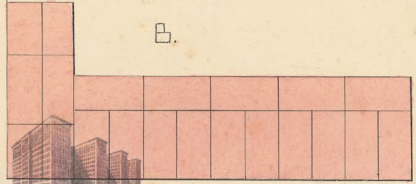
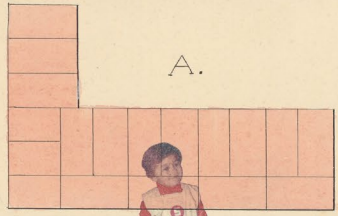
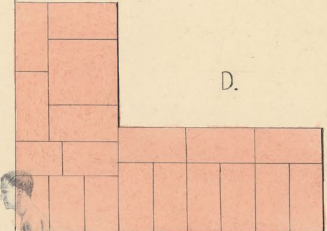
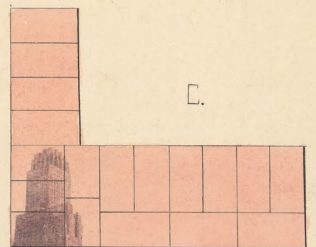
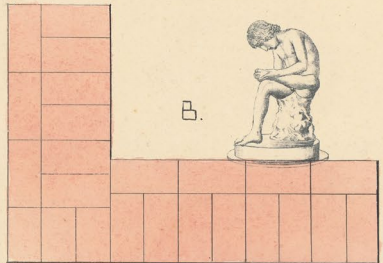
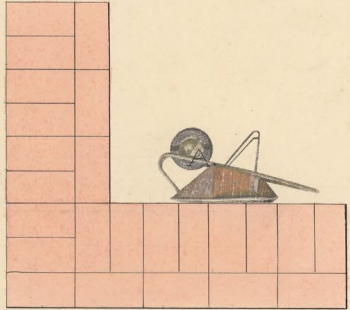
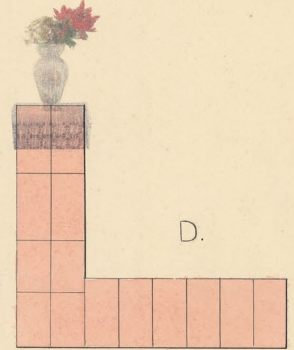
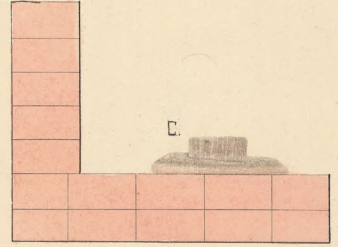
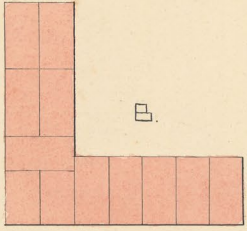
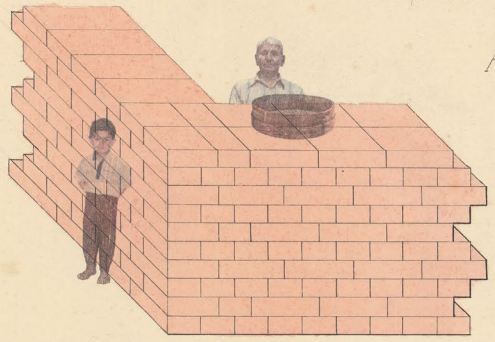
Mixed media on paper
96 x 122 cm polyptych



,POCKET MEMORIES, Installation view, solo exhibition at Mohsen gallery Tehran, IR, © Farshido, Bildrecht

METSELVERBANDEN.

Kruisverband.

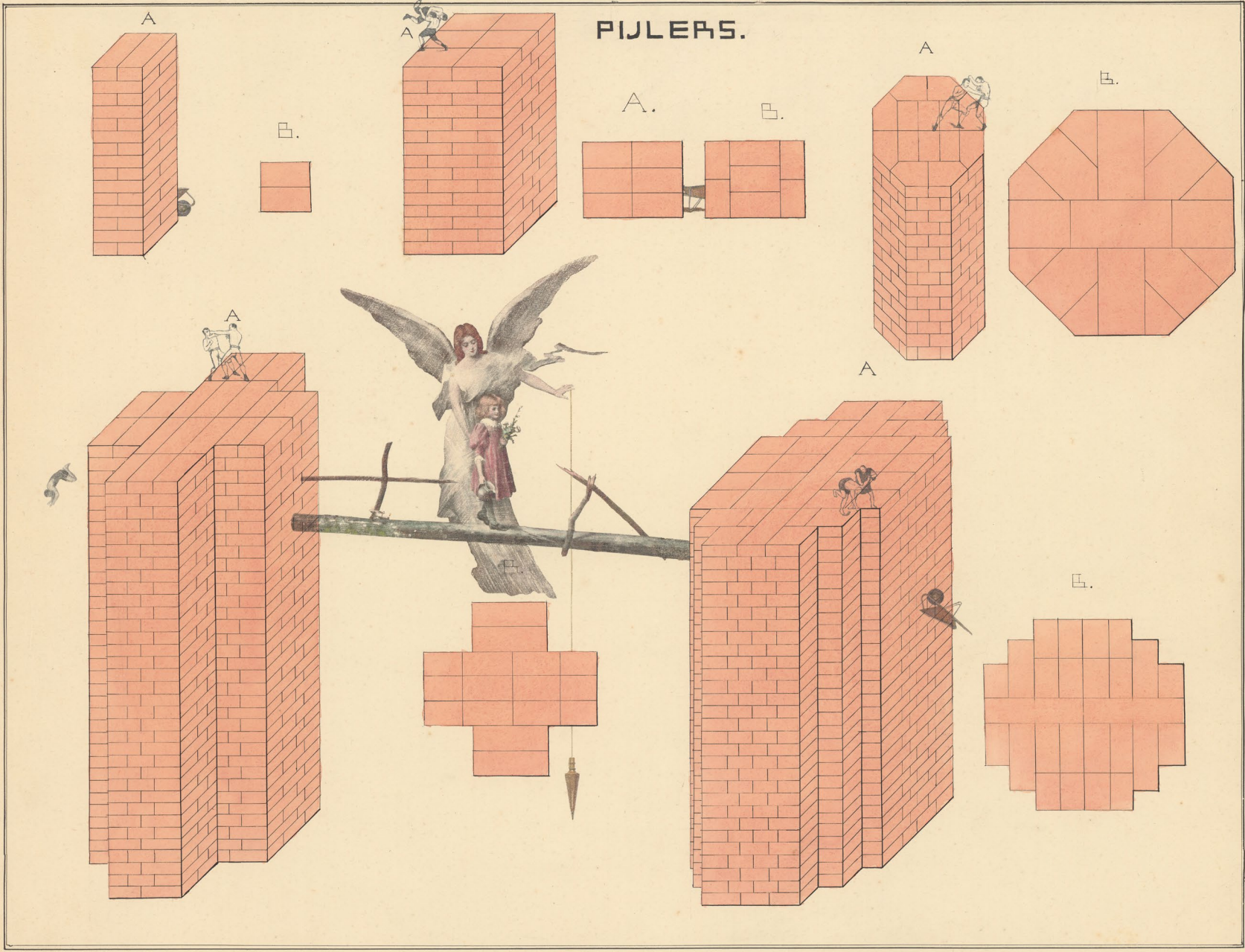


Brick No. 13

Mixed media on paper
48 x 61 cm

€ 3.000 (SOLD)

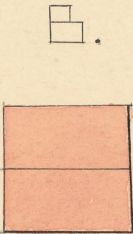
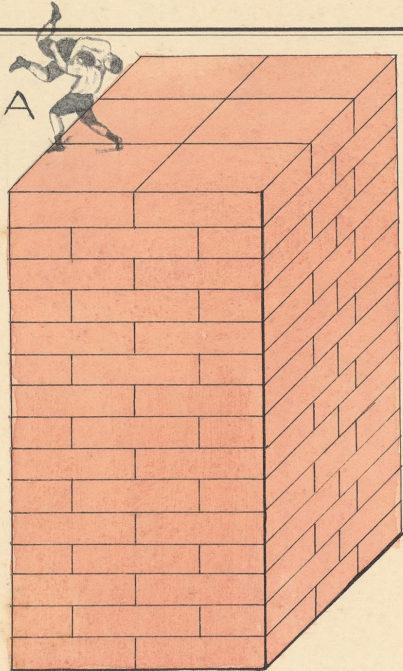
PIJLERS.



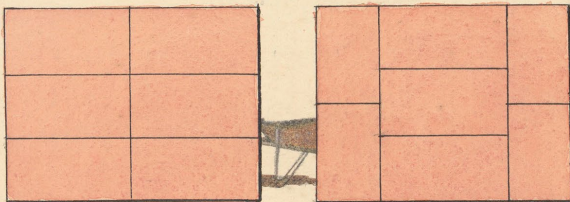
Brick No. 20

Mixed media on paper
48 x 61 cm

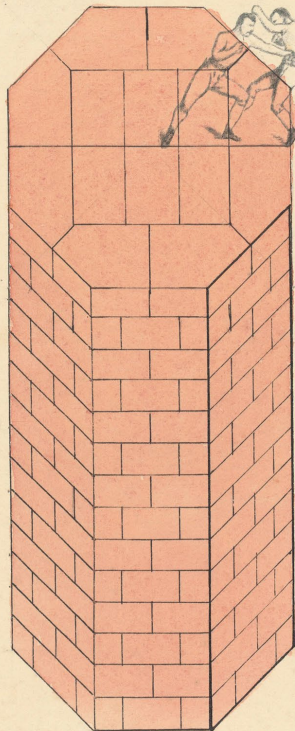
PIJLEAS.



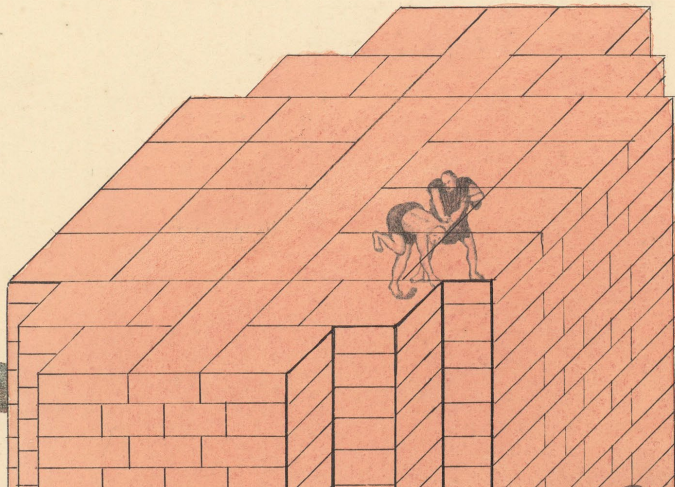
A.

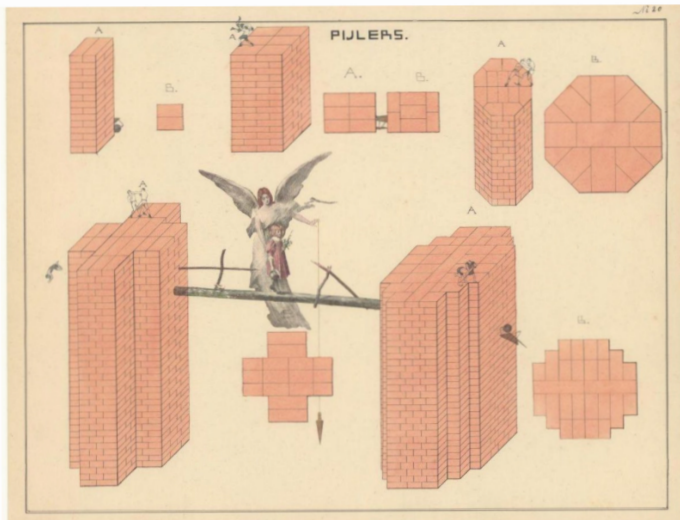


A



A





ART EXHIBITIONS

Mohsen Gallery Presents 'Pocket Memories' by Farshido Larimian

BY Tanika D'souza / December 4, 2016

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Mohsen Gallery Presents 'Pocket Memories' by Farshido Larimian

The Iranian artist's second installation at the gallery highlights the importance of not only immortalising stories, but also making sure they are heard

As Larimian's second solo show at [Mohsen Gallery](#), the Iranian artist presents *Pocket Memories*, a collection centred on the idea of narrative, everyday objects and modern life.

HARPER'S BAZAAR ARABIA

December 4, 2016
Article by Tanika D'souza

.....

series

PRESENT PERFECT CONTINUOUS - PART 04

mixed media on paper
1905 - 2021



PRESENT PERFECT CONTINUOUS - PART 04 (selected works)

STATEMENT

Once, in my never-ending rummage of my beloved bookstore (the oldest in Vienna), exploring its damp and forgotten cellar, I came across a box that was filled with old architectural plans, with water color on paper with dating back to 1905.

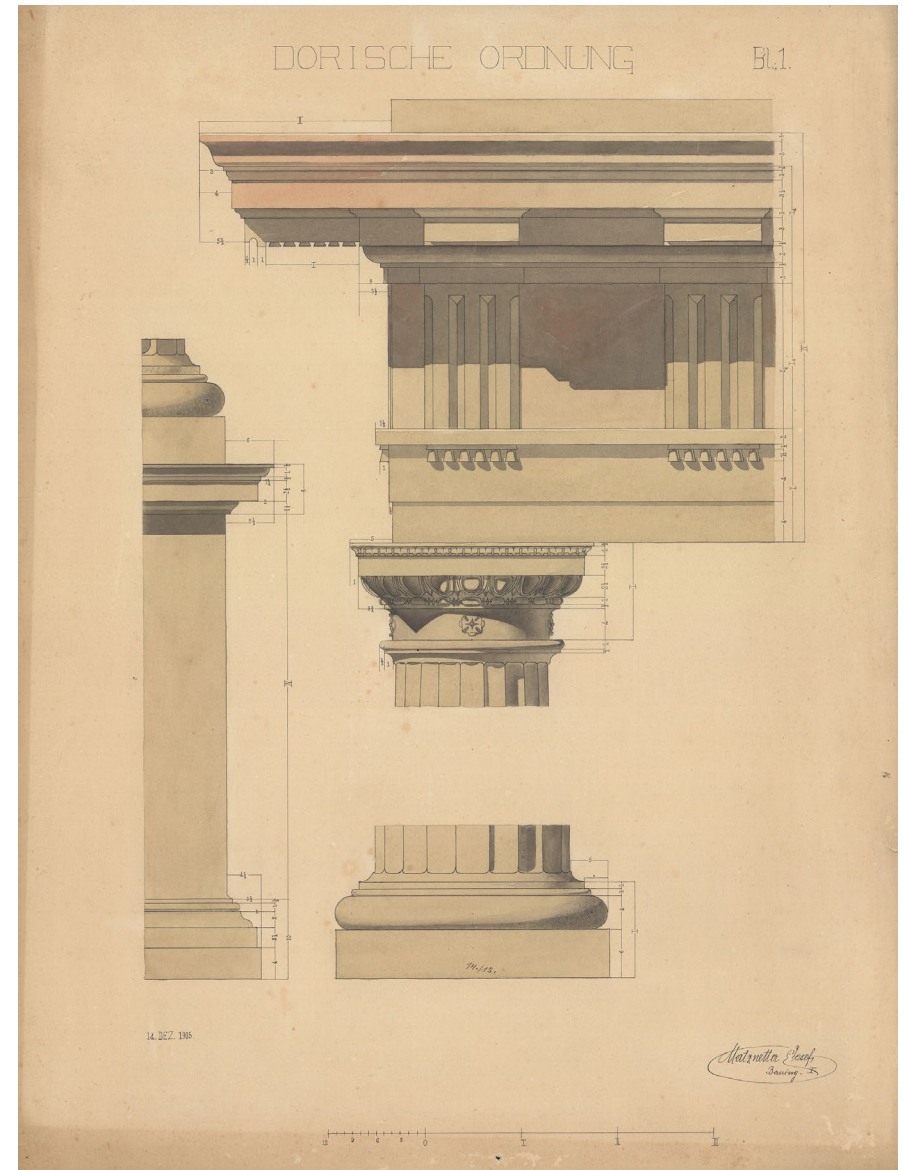
The artists and designers exemplary attention to every detail caught my eyes. The artistic value undoubtedly went beyond a mere design documentation and advertisement.

I was reminded of Persian Artist, Sohrab Sepehri, poet of 20th century, who had once written in spring of 1945, that no piece of art can be that complete/perfect that it can not be improved upon.

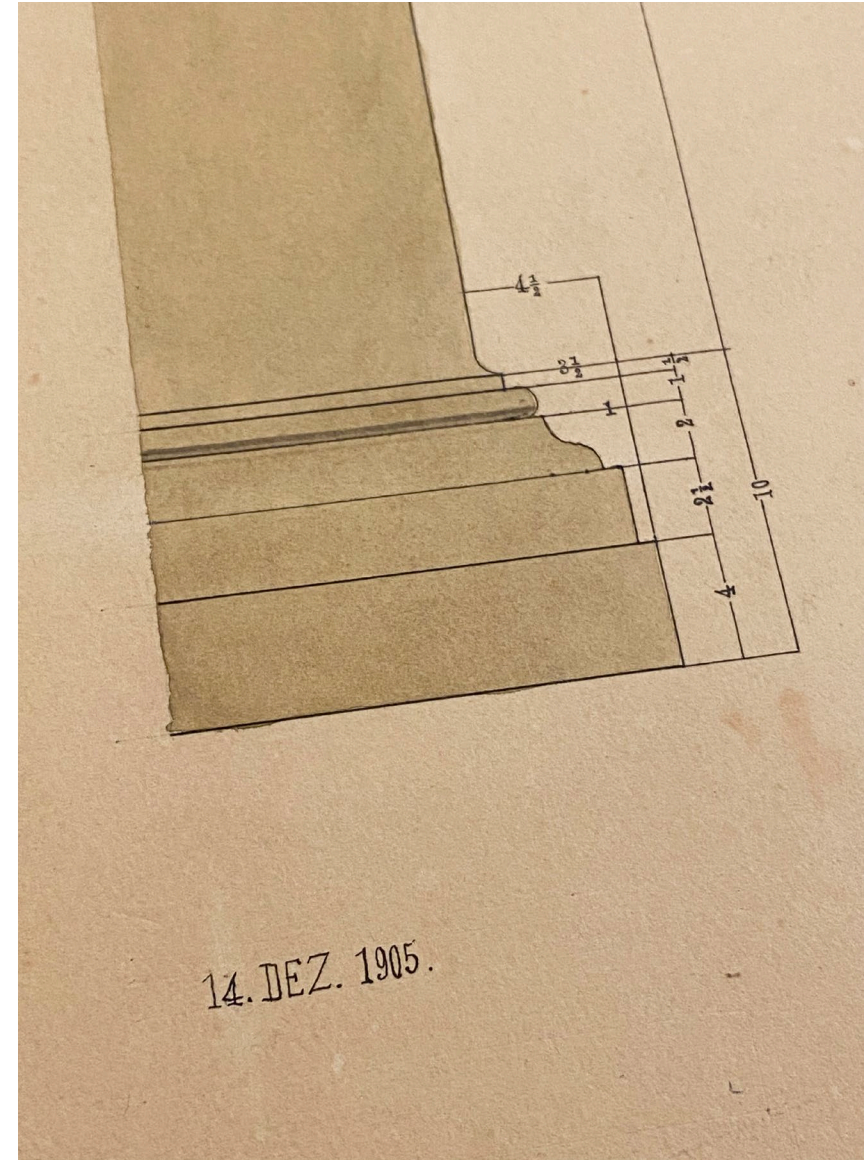
So with some hesitation, realising what the original designer/artist had accomplished, I went to work, painted new artworks inspired by these rare collection, added my elements to them, in a way that once done, it would seem as if these pieces looked always like this had never been apart.

Through this method, I was able to give new life to those pieces, and present the designer's works to the public after over hundred years.

And about why I chose the title of these Series "Present Perfect Continuous": we use present perfect continuous in English for the actions and events that happened in the past and never stopped. It seems that something is being added or repeated again and again. It is similar to what I have done in these pieces.



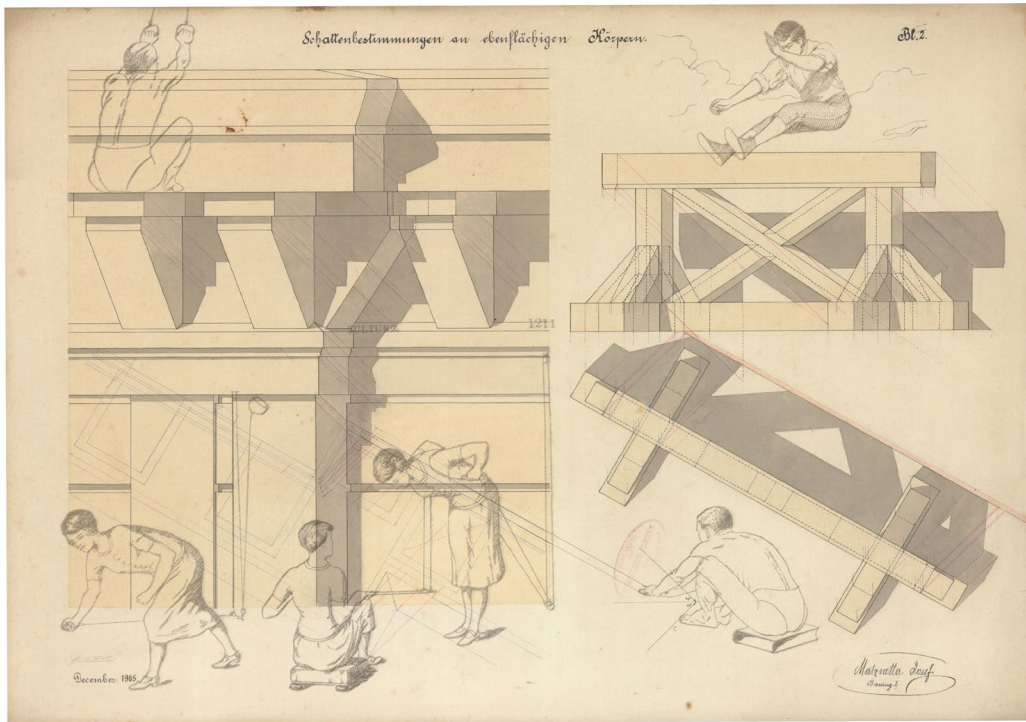
Antique paper
1905
Found in Vienna (AT)



A detail of the „Dorische Ordnung,

Dorische Ordnung (Doric Order)

Mixed media on paper
55 x 40 cm
1905 - 2021



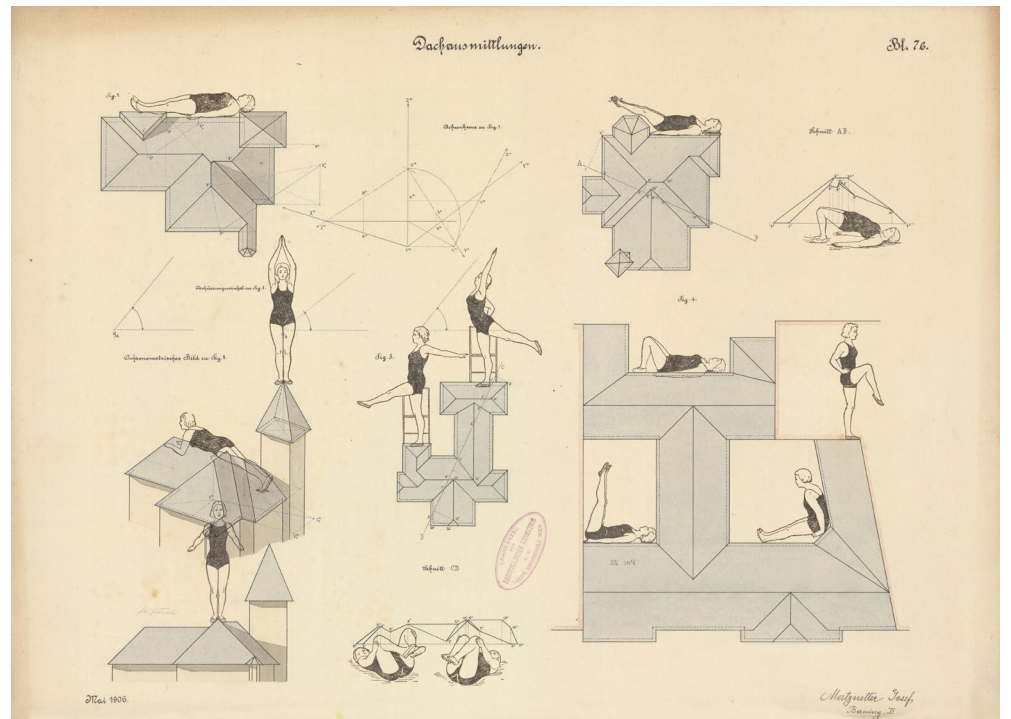
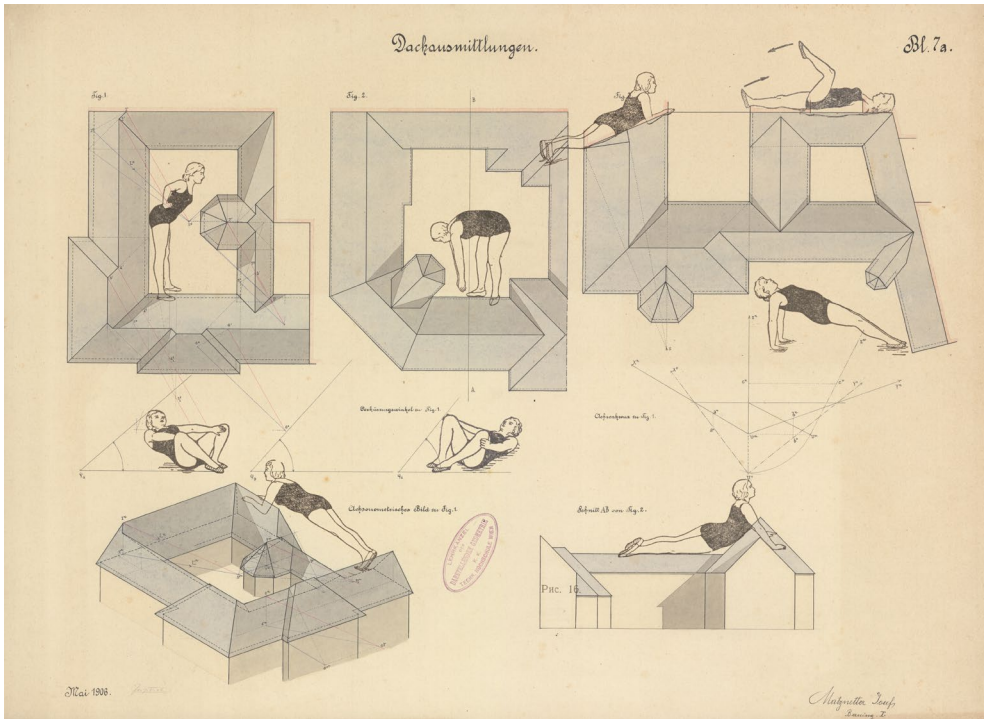
Installation View.

Schattenbestimmungen an ebenflächigen Körpern (Shadow determinations on flat bodies)

Mixed media on paper

40 x 55 cm

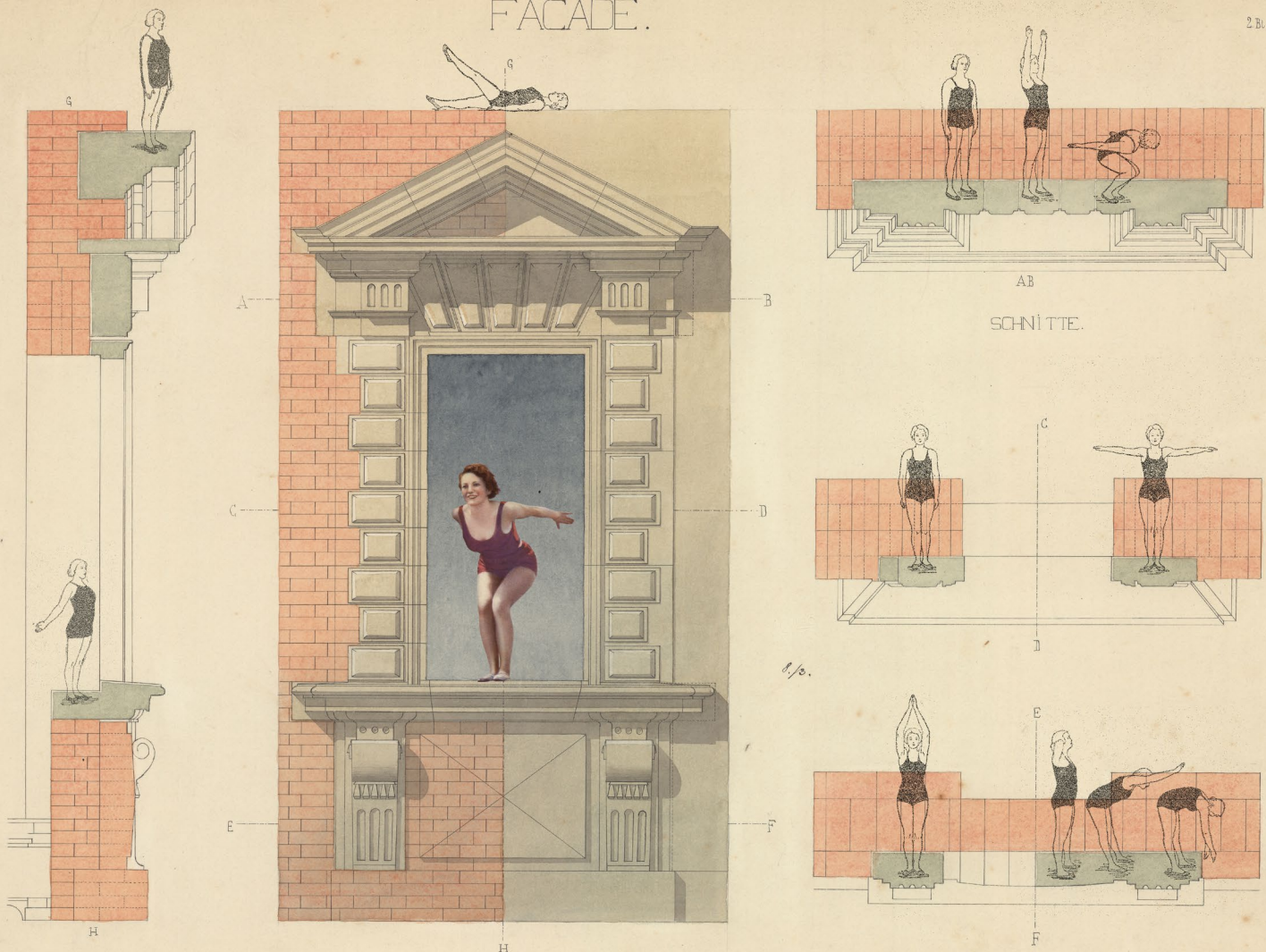
1905 - 2022



Mixed media on paper
55 x 40 cm each

FACADE.

2 Bl.



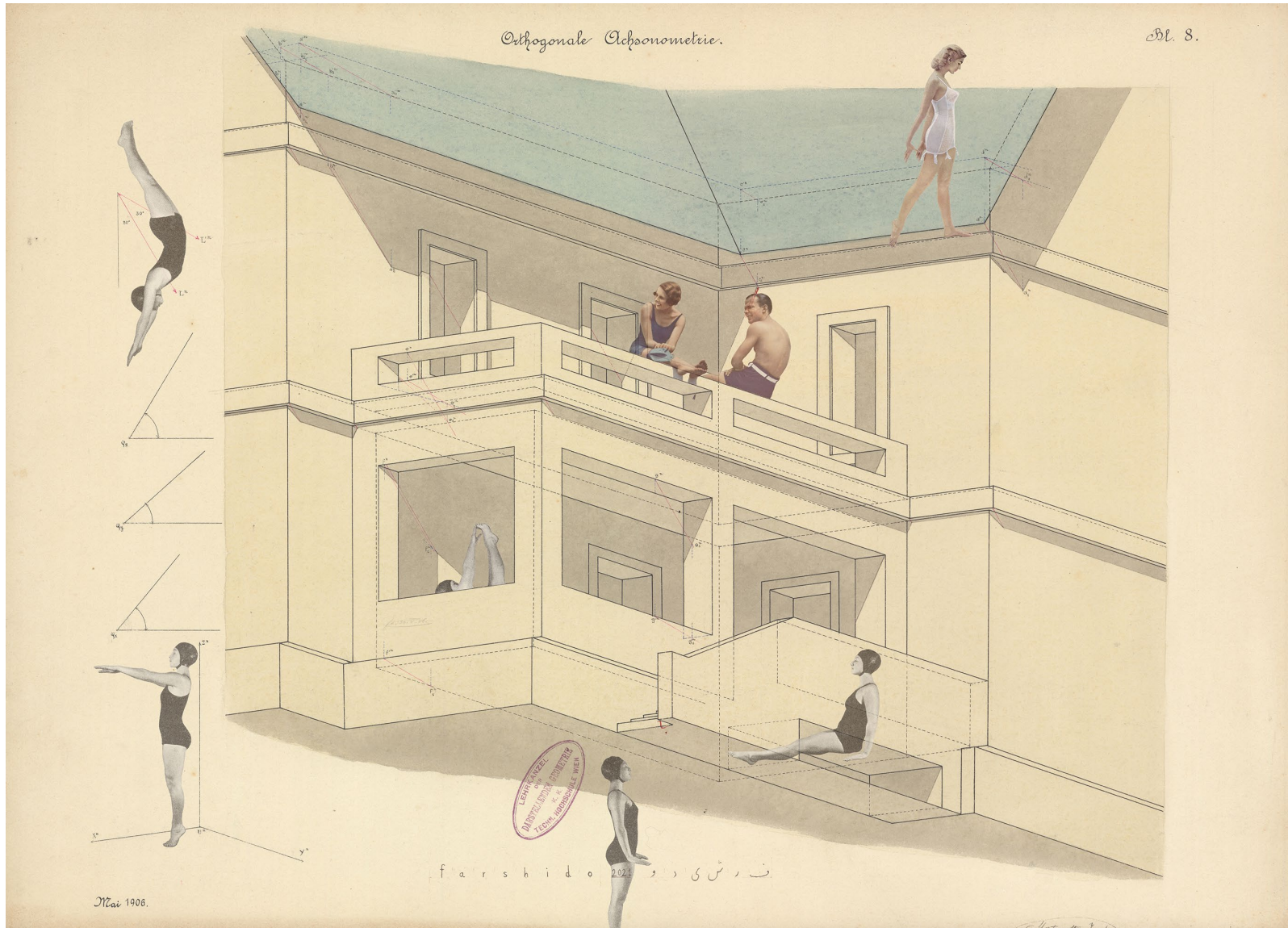
1.3. 1906.

فارشیدو 2021

Margretta Paul
Sauger

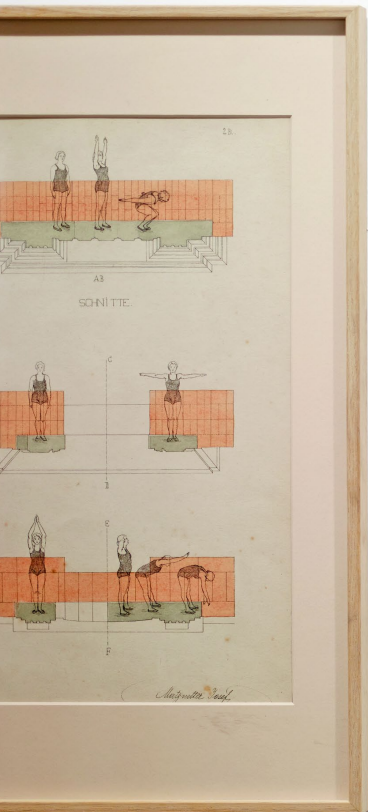
Facade (Fassade)

Mixed media on paper
40 x 55 cm
1906 - 2021



**Orthogonale Axonometrie
(Orthogonal Axonometry)**

Mixed media on paper
40 x 55 cm
1906-2021



**Orthogonale Axonometrie
(Orthogonal Axonometry)**

WOP art fair Lugano, CHE



WOP (Work On Paper) art fair Lugano, CHE
2021



Fassade, oil painting on canvas, 90 x 130 cm, 2022

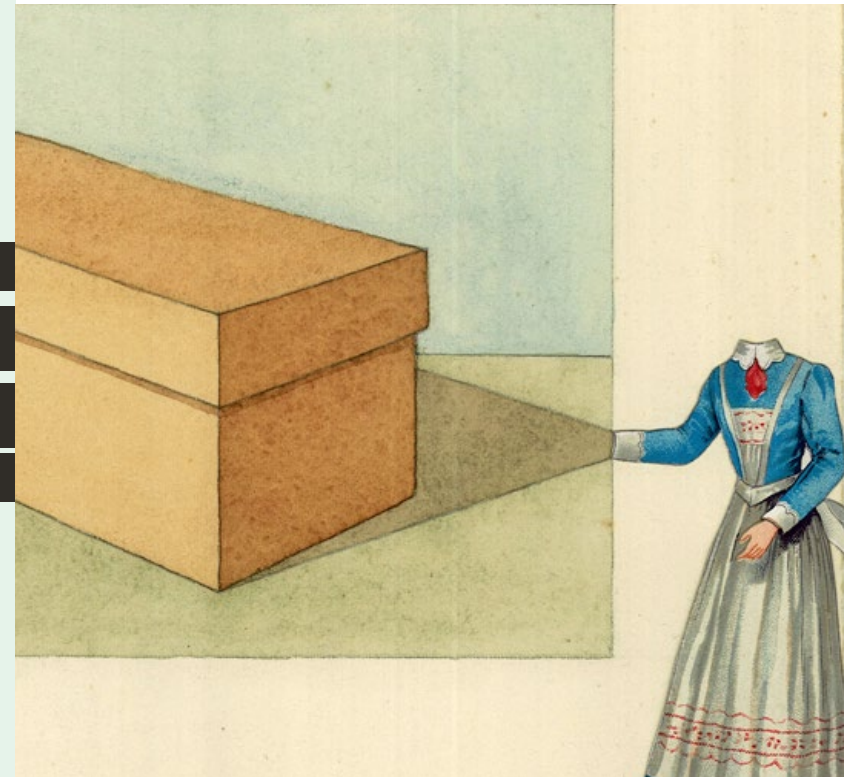
Detail ,Fassade



series

**AS IF THEY ALWAYS BELONGED
TO EACH OTHER - PART 01**

started in 2011



AS IF THEY ALWAYS BELONGED TO EACH OTHER - PART 01 STATEMENT

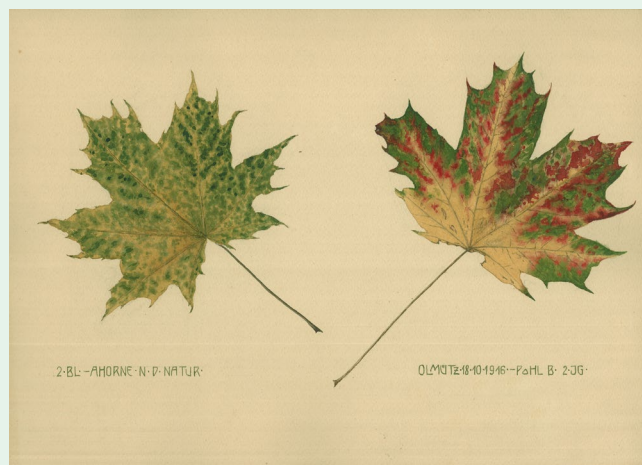
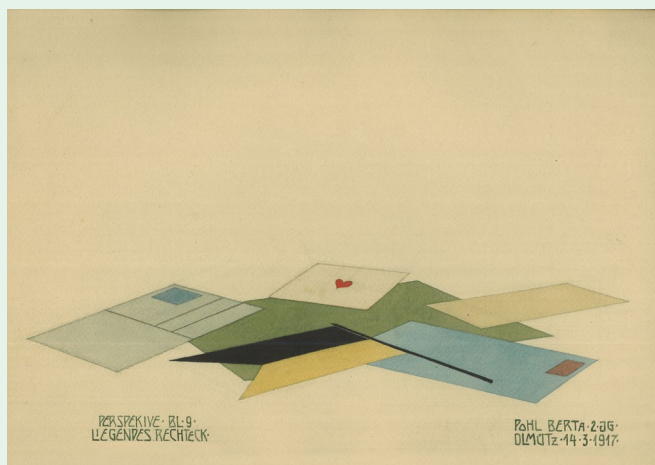
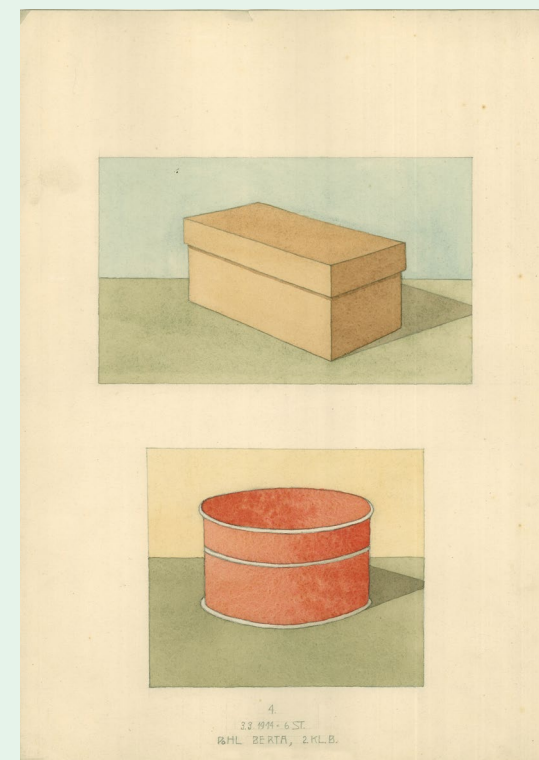
In my endless rummaging of my beloved flea markets, I came across a few very simple sketches and paintings dating back to 1914 till 1917 by a young art student, Berta Pohl. The attention to detail, the delicacy with which the artist had signed her name for example, was eye catching to say the least, her works were in one word, so complete!. I believe these sheets were her class exercises during the study in an art school in Olomouc, Czech Republic, before the first world war.

I researched and find out that she also migrated to Austria, and I found these papers here in Vienna over hundred years later.

I was reminded of the famous Persian Artist, Sohrab Sepehri, poet of 20th century, who had once written in spring of 1945, that no piece of art can be that complete/perfect that it can not be improved upon. So with some hesitation, taking extreme care, realising what the original artist had accomplished, I went to work. I tried not to directly affect the paintings themselves and with the least amount of modifications, even by adding a small piece of paper; give birth to a new artistic work which may create even more meaning and deliver the message more loudly. For this, I opted for a collage. Through this method, I was able to keep the intrusion on the original works of art to a minimum.

The title "As If They Always Belonged To Each Other- Part 01 " describes my relation with the first artist. The delicate procedure of our works implies that we have belonged to each other in our aesthetics.

The new piece will have also my name under her name , and this new piece is a mélange of me and pieces of history that I keep in my special chest of memories...





Projection

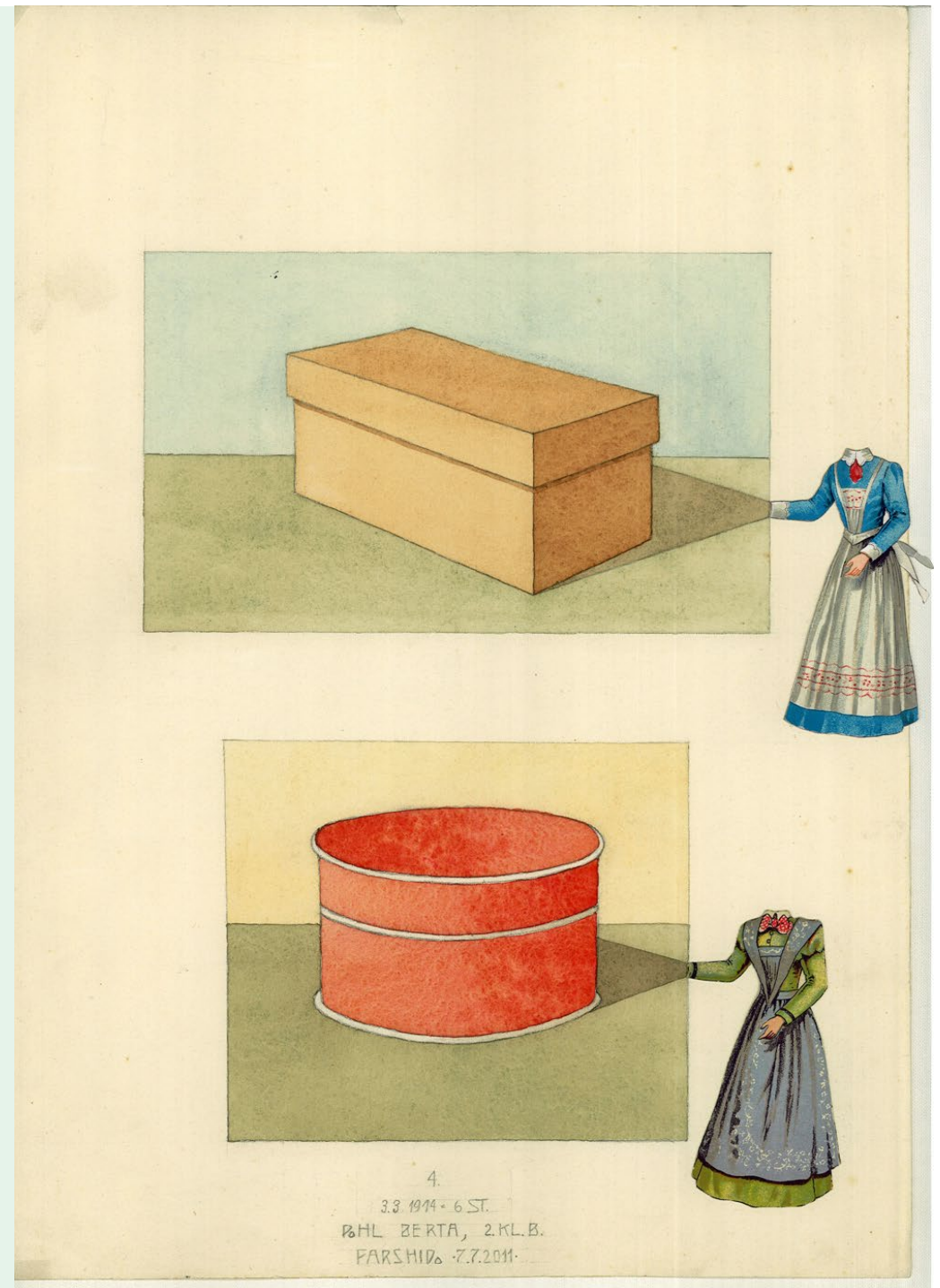
Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm

Signed and dated '3.3.1914' by Pohl Berta

Signed and dated '7.7.2011' by Farshido (lower middle)





Gray

Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm

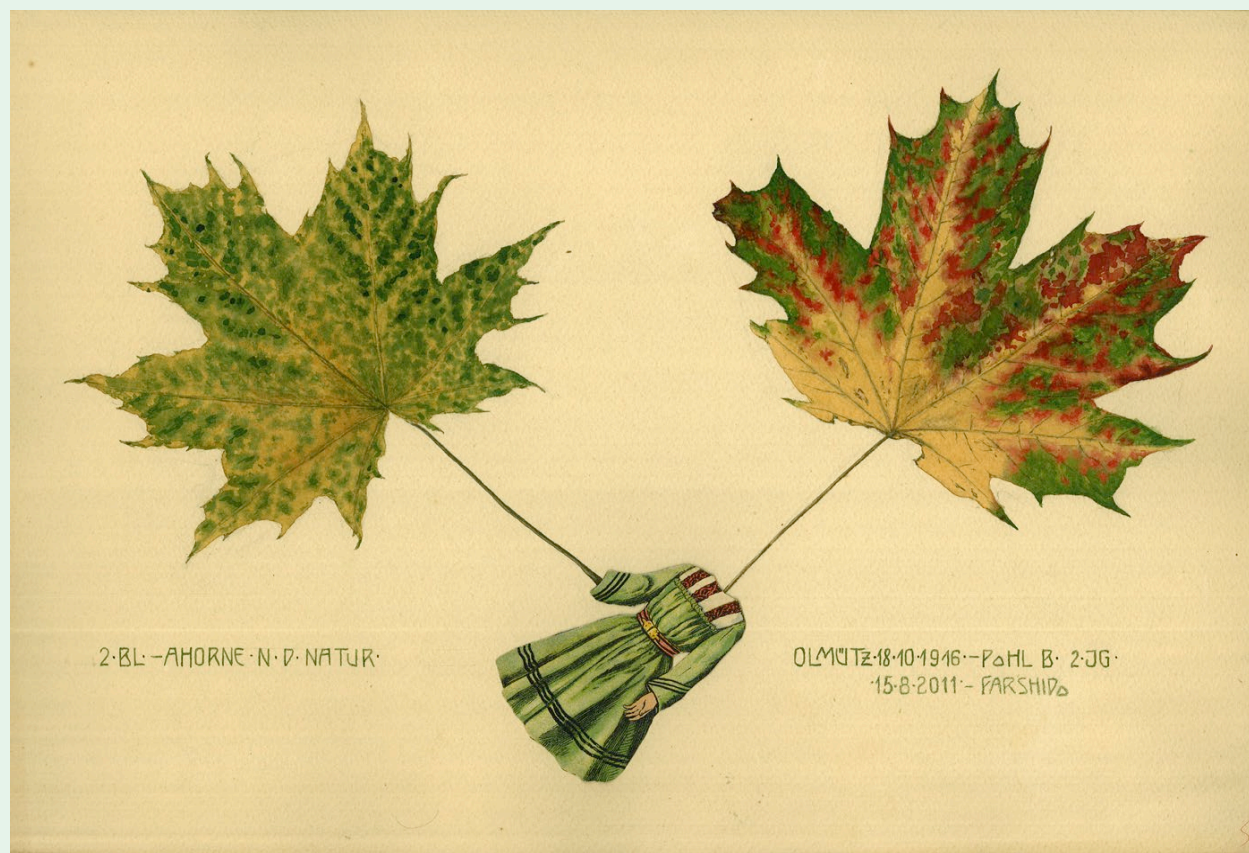
Signed and dated '23.04.1919' by Pohl Berta

Signed and dated '15.08.2011' by Farshido (lower right)





Installation view.



Maples

Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm

Signed and dated '18.10.1916' by Pohl Berta

Signed and dated '15.08.2011' by Farshido (lower right)



Mother, And Son

Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm

Signed and dated '15.11.1916' by Pohl Berta

Signed and dated '15.08.2011' by Farshido (lower left)





Perspective. Bl.9. Precipice.Bl.6.

Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm

Signed and dated '14.3.1917' by Pohl Berta

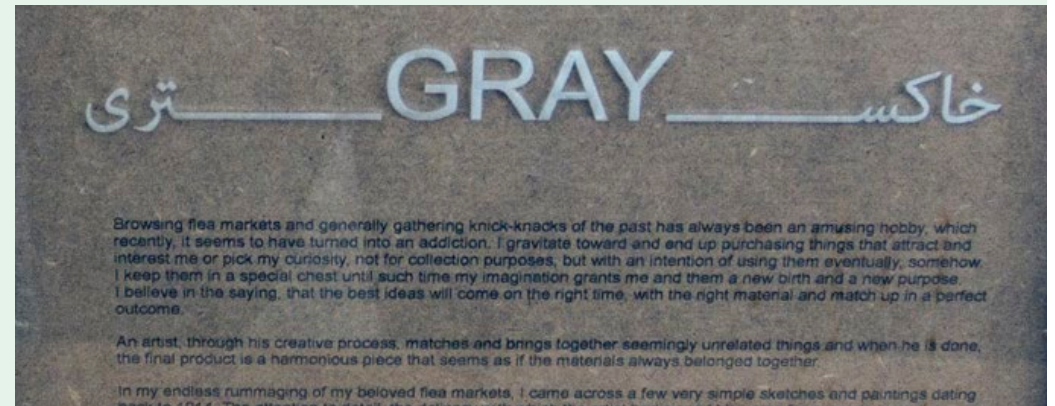
Signed and dated '16.8.2011' by Farshido (lower right)



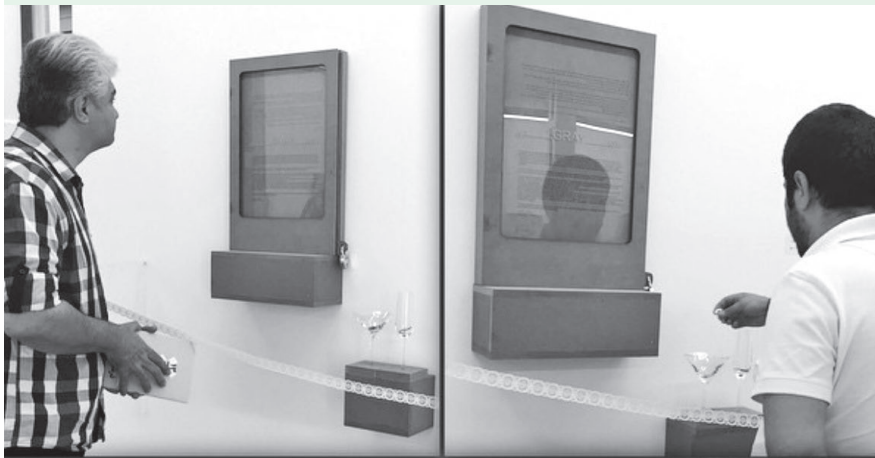
Installation View. Rundgang (Open-days)
2011
Academy Of Fine Arts Vienna, AT
Schillerplatz

Presentation

Each work is in a Locked box, I wrote the concept of the work on the cover. There are 2 keys in 2 different glasses, and just one of the key can open the box by the public. Each visitor has just once this chance to try to open it and see what is inside. In one Glass is easy to get they key, in the thin one is impossible to get the key by fingers...if he/she can guess which key is the right one, and can get the key and open the lock, he/she can take the artwork by free. And if not, he/she should pay before he/she has a look on the artwork.



Performance at the solo exhibition's opening
with interactive installation
Vienna/Tehran
2016





Projection

Interactive Installation. Collage on paper

From As If They Always Belonged To Each Other - Part 01 series

70 x 50 x 10 cm



Red

interactive installation
50x70 cm
By Farshido Berta
1918-2011

closed (left)
open (below)



series

AS IF THEY ALWAYS BELONGED TO EACH OTHER - 04

mixed media

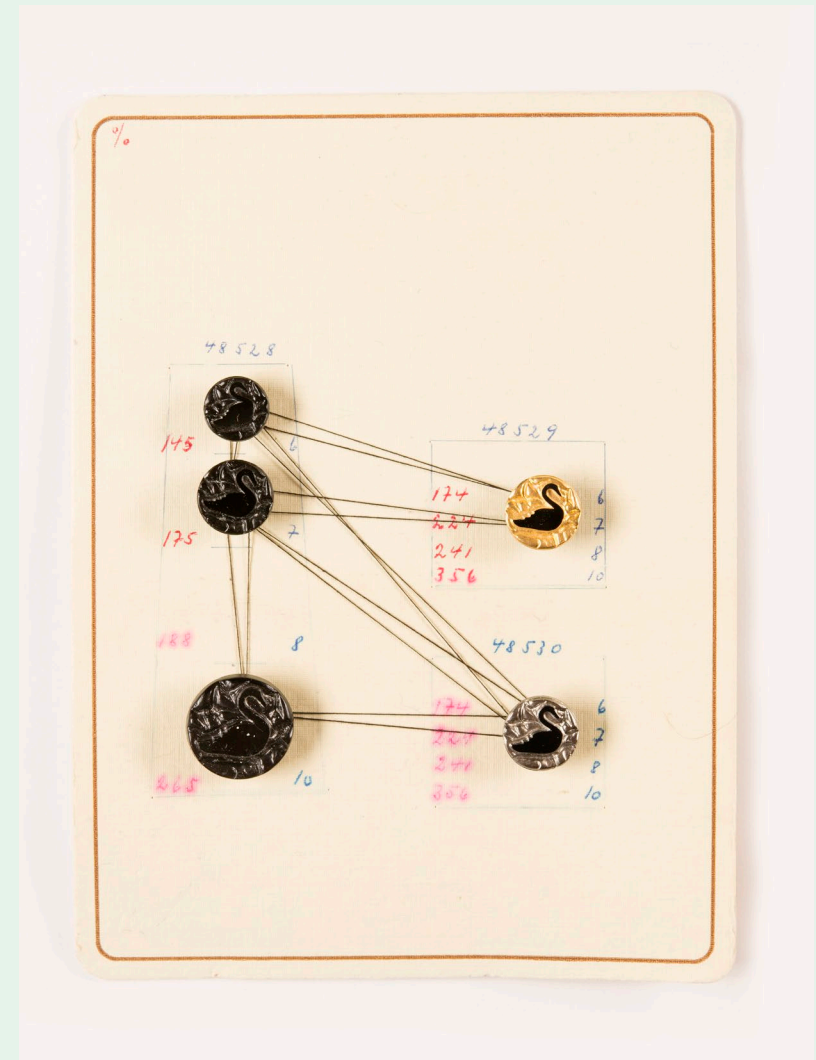
2015



CONSTELLATION

These old button's sample-cards were in fact the samples which were used by the customers for wholesale order of the buttons. Therefore, some numbers can be seen on them corresponding to the available sizes, the reference number of each button, colors and so on.

Since the arrangement of these buttons with the relevant numbers provide a nice combination, I have not removed them from the cardboard and have not made any changes in their arrangement. I have just tried to draw the shapes which I myself see in them by threads. This is exactly what our minds do when we see the stars; trying to create some shapes by connecting them (constellation).

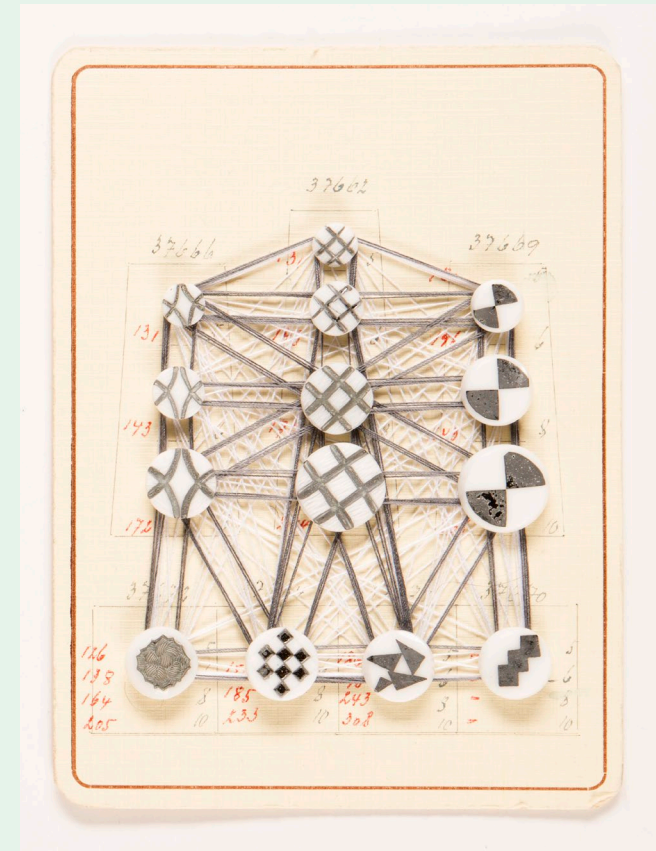
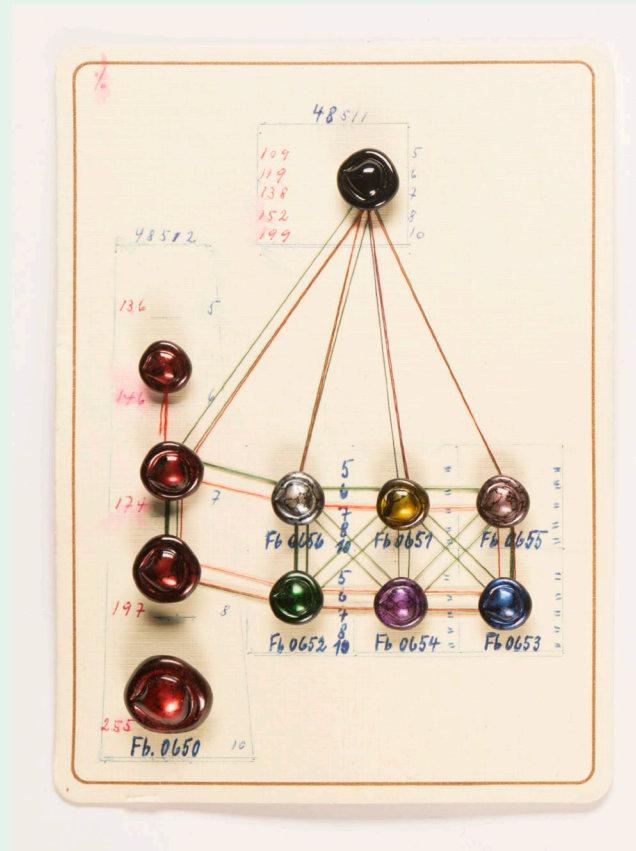
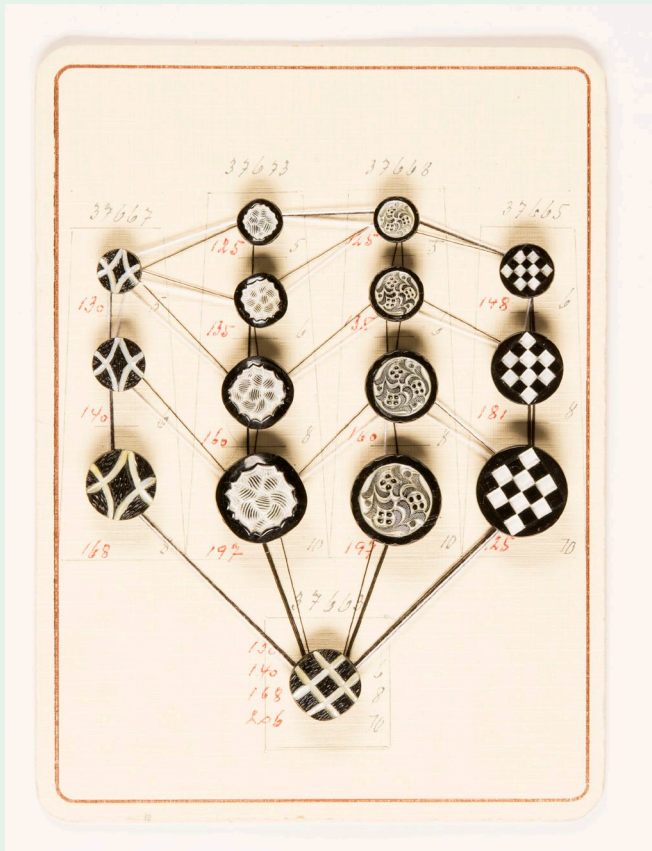


Constellation

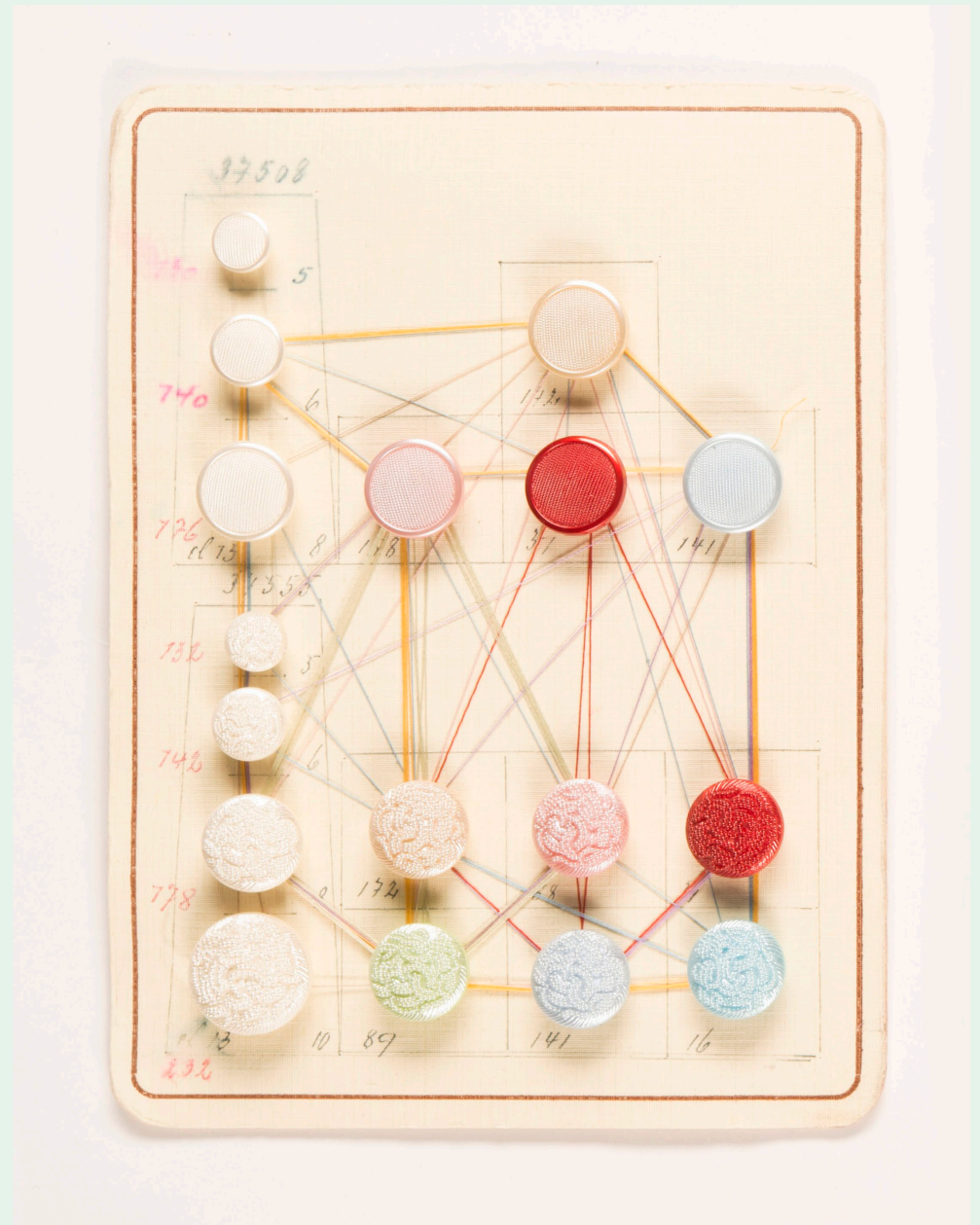
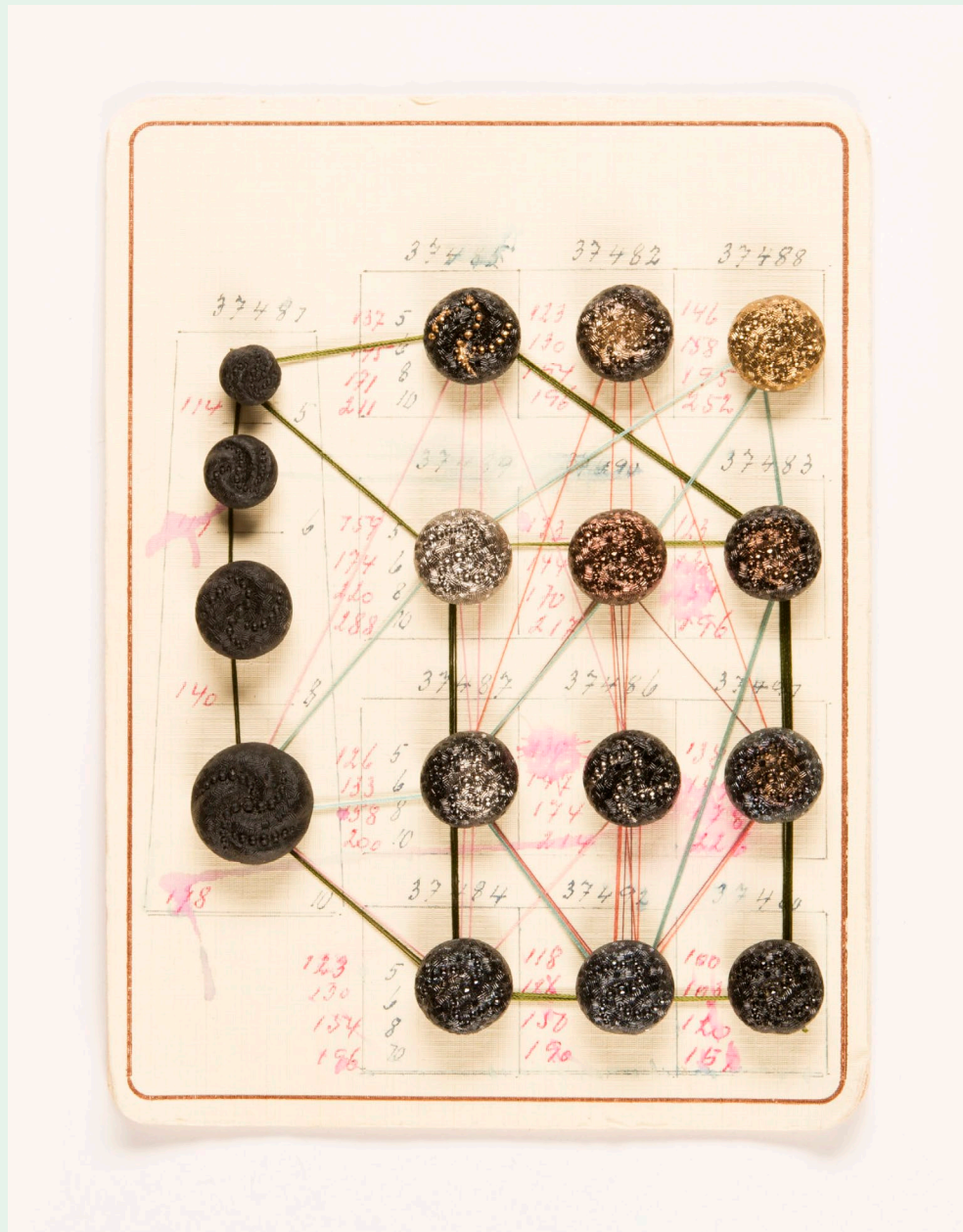
Mixed media on button sample-cards
30 × 20 x 2 cm Each
2015



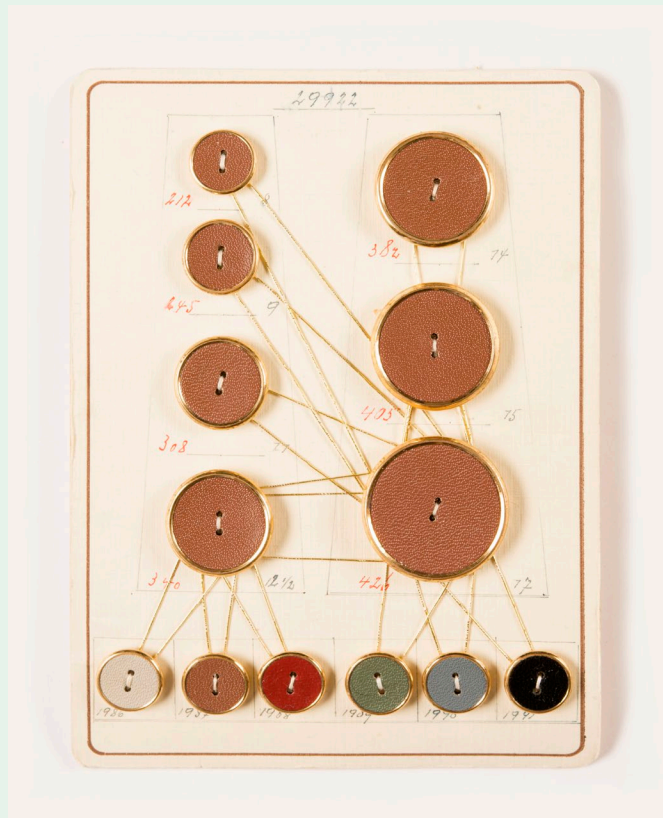
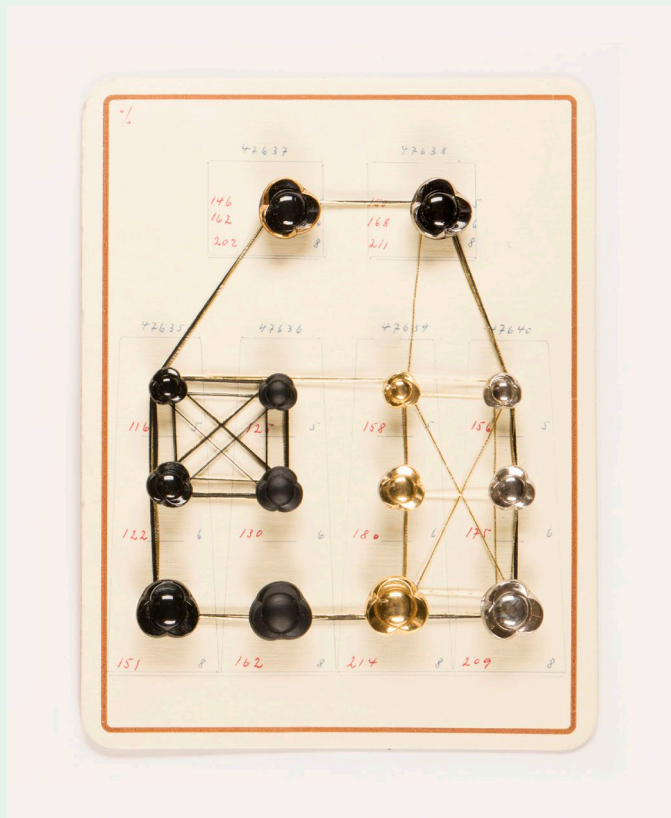
Installation View. Mohsen Gallery Tehran (IR), 2015



Mixed media on button sample-cards, 30 × 60 x 2 cm triptych, 2015



Mixed media on button sample-cards, 30 × 40 × 2 cm diptych, 2015



Mixed media on button sample-cards, 30 × 40 × 2 cm each, 2015

series

DIRECTOR'S CUT- PART 01

assemblage

2018 - 19





Installation view. **'Director's Cut'** solo presentation at Parallel art fair, Vienna (AT), 2018



DIRECTOR'S CUT, PART 01 (selected works) STATEMENT

As you may know "director's Cut" is a term used in cinema. On most films the director does not have a final cut privilege. The production company, distributors, and studio can impose changes that they think will make the film profit more. Sometimes because of mandatory conditions a director can not release his own approved version as the main version to the public. But the director can release his own version later to a more limited audience or on DVD.

There are two reasons behind choosing this title. Two similarities between this series and a director's cut. Firstly Farshido is very similar to a director. A director finds the best actors for his project and directs them. Farshido finds the best objects for his project and directs them as well. Each objects plays a role and has a part in telling the story. Sometimes the object has its own story and sometimes it participates in telling a bigger story. Secondly This set of works is very personal for Farshido. He has been free to create what intended. There was nothing from outside that could affect this set. So it can be considered as "the director's cut".

Text by Adel Hashemi



Divan of Hafez

Assemblage
107 x 27 x 18 cm
2018





Gender Studies, chapter 01, S/He

Interactive assemblage
30 x 8 x 44 cm
2018



Sublimation. Condensation.

Assemblage
66 x 15 x 15 cm
2018



Green White Red

Assemblage
19 x 10 x 10 cm
2018



Installation shot. Parallel art fair Vienna (2018)



Director's Cut. 26.

Assemblage
100 x 20 x 20 cm
2018

Installation view. at Parallel art fair, 2018



Gender Studies, chapter 02, S/He

46 x 15 x 18 cm, assemblage, 2018





The Golden Mind

Assemblage
50 x 33 x 16 cm
2018



Unheimlich 01 (Uncanny 01)

Porcelain, Wood, Tin, Glass, Human's Hair
60 x 30 x 26 cm, 2019





Unheimlich 02 (Uncanny 02)

Porcelain, Tin, Glass, Paper, Textile, Steel, Iron
50 x 45 x 24 cm
2019



EDUCATIONS

- 2016 Master of Fine Arts with Distinction, under supervision of Uni. Prof. Gunter Damisch & AO.Univ.-Prof. Doz. Mag. Veronika Dirnhofer, Academy of Fine Arts Vienna, (AT)
- 2007 Bachelor of Chemical Engineering and Petroleum (Processes Design)
Tehran Azad University, (IR)

SOLO EXHIBITIONS | Selected

- 2021 *Ithyphallic And The Masculine Triangle*, Curated by Lorenzo Bruni, The Others art fair, Turin, (IT)
- 2021 *Everything Is Up In The Air*, Theater am Spittelberg, Vienna, (AT)
- 2018 *Director's Cut Part 01*, Parallel Vienna, represented by Art Tomorrow Gallery, (AT)
- 2016 *All That Is Solid Melts Into Air*, Mohsen Gallery -1, Tehran, (IR)
- 2016 *Pocket Memories*, Mohsen Gallery in GF, Tehran, (IR)
- 2015 *As if they always belonged to each other - Part 2*, Mohsen Gallery, Tehran, (IR)
- 2015 *Pishin*, Mendes / The Vienna Globe, (AT)
- 2013 *As if they always belonged to each other - Part 1*, Shirin art Gallery Tehran, (IR)
- 2013 *Present Perfect Continuous*, Curated by Andrea Smolka | Road-works Vienna, (AT)
- 2011 *Woman*, At AULA, Academy of fine arts Vienna, (AT)
- 2010 *Her Eternal Presence*, I.L.V. Atelier, Amsterdam, (NL)
- 2009 *Aftabeh*, Time Gallery, Vienna, (AT)

PUBLIC COLLECTIONS | Selected

- Liesenfeld/Jordan Collection - Kunstalm, (AT)
- Kupferstichkabinett - The Graphic Collection, Academy of Fine Arts Vienna, (AT)
- MOCAP - Museum of Contemporary Art in Krakow, (POL)
- Fronfeste Museum Neumarkt, (AT)
- L'Atelier Camelia, (UAE)
- Salsali Private Museum, Dubai, (UAE)

ACHIEVEMENTS | Selected

- 2023 *STRABAG Art-Award International* | Nomination, (AT)
- 2020 *Stadt Wien Working stipend*, (AT)
- 2016 *Würdigungs Prize* | Winner, Academy of fine arts Vienna, (AT)
- 2016 *Kunsthalle Prize* | Nomination, (AT)
- 2014 *Wiener Mut* | Selected designer and producer for the Award, (AT)
- 2013 *Schiller Prize for Public art* | Nomination & Finalist, (AT)
- 2013 3rd Annual of Contemporary Art Persbook | Special Prize, (IR)
- 2012 Mistelbach Marionette Poster Competition | 2d Winner, (AT)

