

nazgol ansarinia

BIOGRAPHY

Nazgol Ansarinia was born and raised in Tehran (1979), where she currently lives and works. Her work dissects and reimagines everyday objects and events, revealing their deeper connection to life in contemporary Iran. Her aim is to expose the inner workings of a social system by picking apart its components and reassembling them in order to reveal the collective assumptions at its core as well as its inherent rules of engagement. With a background in graphic design and a strong research-based approach, she moves fluidly across media — from video, sculpture, installation to drawing and 3D printing as a way of understanding the role of architecture in delineating interior and exterior spaces and private and public spheres.

Her practice reflects upon tensions between private worlds and the wider socioeconomic realm, and how local iterations of a culture might act as a site for the hopes and fears of those living in a (faltering) globalised world.

Ansarinia's works are largely observational and technical in their scope, offering insight into the issues that are most pressing and urgent for today's cities and the populations that inhabit them.

Nazgol Ansarinia was selected for the MOP/Parasol unit Research Residency in 2014 and was a recipient of the Abraaj Capital Art Prize in 2008. She took part in the National Pavilion of Iran at the 56th Venice Biennale (2015) and participated in the 10th & 12th Istanbul Biennial (2007 and 2011).

Selected solo shows include: *Lakes Drying, Tides Rising*, Galleria Raffaella Cortese | Albisola (2025); *C⁴*, Kunstmuseum Liechtenstein, Vaduz (2022); *Pools and Voids*, Galleria Raffaella Cortese, Milan (2021); *Nazgol Ansarinia: The Room Becomes a Street*, Pejman Foundation, Tehran (2020); *Fragments, Particles and the Mechanisms of Growth*, KIOSK, Ghent (2017); *Paper trail*, Galleria Raffaella Cortese, Milan (2016); *Interior Renovations, Tehran, 2010*, Green Cardamom, London (2011).

Selected group exhibitions include: *After Rain*, Diriyah Contemporary Art Biennale 2024, Riyadh, KSA, NGV Triennial, National Gallery of Victoria, Melbourne, Australia, *Some seasons: Fereydoun Ave and the Laal Collection, 1959-2019*, Jameel Arts Centre, Dubai, *Utopian Scenario About Nature*, Busan Museum of Contemporary Art Gallery 2 (2023), *The 10th Asia Pacific Triennial of Contemporary Art (APT10)*, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Queensland, Australia (2021); *Reflections: contemporary art of the Middle East and North Africa*, British Museum, London (2021); *The Spark is You: Parasol unit in Venice*, Conservatorio di Musica Benedetto Marcello di Venezia, Venice (2019); *Nine Iranian Artists in London*, Parasol unit foundation for contemporary art, London (2019); *Women House*, Monnaie de Paris, Paris (2017); *What We Know that We Don't Know*, KADIST, San Francisco (2017); *Planet 9*, Kunsthalle Darmstadt, Darmstadt (2017); *Variable Dimensions*, Museum of Art, Architecture and Technology, Lisbon (2017); *Rebel, Jester, Mystic, Poet: Contemporary Persians*, Aga Khan Museum, Toronto (2017); *The Eighth Climate (What Does Art Do?)*, Gwangju Biennale, Gwangju (2016); *Schnitt Schnitt (Cut Cut)*, Kunsthalle Darmstadt, Darmstadt (2016); *DUST*, Centre for Contemporary Art Ujazdowski Castle, Warsaw (2015); *Adventure of the Black Square: Abstract Art and Society 1915-2015*, Whitechapel Gallery, London (2015); *Longing Persia, Exchange and reception of art in Persia and Europe in the 17th Century & Contemporary Art from Tehran*, Museum Rietberg, Zurich (2013); *Safar/Voyage*, The Museum of Anthropology at the University of British Columbia, Vancouver (2013); *When Attitudes Became Form Become Attitudes*, Museum of Contemporary Art Detroit, Detroit (2013) and CCA Wattis Institute for Contemporary Arts, San Francisco (2012).