

## SARAH FRIEND

### BIOGRAPHY

#### SARAH FRIEND

lebt und arbeitet in/ lives and works in Berlin

[isthisa.com](http://isthisa.com)

### AUSBILDUNG / EDUCATION

Ongoing Berlin Program for Artists  
2016 Recurse Center, Manhattan, NY  
2010 BFA: OCAD University, Toronto, ON  
Major: Drawing and Painting  
Minor: Digital Media Studies

### EINZELAUSSTELLUNGEN / SOLO EXHIBITIONS

2022

[„Terraforming“ Nagel Draxler Crypto Kiosk, Berlin, Germany.](#)  
„Off: Endgame“, Public Works Administration, New York, USA.

2018

„Clickmine“, The Brandscape, Toronto, Canada.

### GRUPPENAUSSTELLUNGEN / GROUP EXHIBITIONS

2023

„Cryptomania“, Zeppelin Museum, Friedrichshafen, Germany (upcoming).  
„TIME. From Dürer to Bonvicini“, Kunsthaus Zürich, Zurich, Switzerland.  
„Market Makers“, JPG, Berlin, Germany.  
„MoMa Postcard“, MoMa, Online.  
„Zeit“, Kunsthalle Zurich, Switzerland.  
„Source“, Feral File.  
„Notes from the Ether“, Art Science Museum, Singapore.  
„Exploring the Decentralized Web“, HeK, Basel, Switzerland.  
„Echos - 2023“, Haus der Kunst, München, Germany.  
„Collective Worldbuilding - Kunst im Metaversum“, HeK, Basel, Switzerland.  
„Worldbuilding“, Centre Pompidou-Metz, Metz, France.  
„The Educational Web“, Hamburger Kunstverein, Hamburg, Germany.

2022

„BPA// Exhibition 2022“, KW Institute for Contemporary Art, Berlin, Germany.  
[Booth Galerie Nagel Draxler, Art Basel, Miami Beach, USA.](#)

„Continuous Shift“, Kristianstands Konsthall, Sverige, Sweden.  
„DYOR (Do Your Own Research)“, Kunsthalle Zurich, Switzerland.  
„Creation Stories“, Gus Fisher Gallery, New Zealand.  
„Worldbuilding“, Julia Stoschek Collection, Düsseldorf, Germany.  
[„TIME in CRYPTO related ART and NFT“, Galerie Nagel Draxler @ Start Summit, St. Gallen, Switzerland.](#)  
„NFTNETART - From Net Art to Art NFT“, Panke Gallery & Office Impart, Berlin, Germany.  
„The Byzantine General’s Problem“, Distant Gallery and Aksioma, Online.  
„Proof of People“, Fabric, London, UK.

## 2021

„It’s so easy“, Offsite Project“, Online.  
„Contingent Systems“, Illingworth Kerr Gallery, Calgary, Canada.  
„Unfinished Camp“, The Shed, New York, USA.  
„Unfinished Camp“, HEK, Basel, Switzerland.  
„Panarchist’s Dinner“, Floating University, Berlin, Germany.  
„Salon Solaire“, Suns.Works, Zurich, Switzerland.  
„Proof of Art, OÖKultur, Francisco Carolinum, Linz, Austria.  
[„Breadcrumbs“, Galerie Nagel Draxler, Cologne, Germany.](#)  
„ClickMine“, Peer to Peer, UK/HK, Online.

## 2020

„S’Eclipser | Phases of Resilience“, ALM|NT2, HTMLLES Festival, Montreal, Canada.  
„Extinction Litany“, Afloat Assembly, Flensburg, Germany.  
„Crypto Manifold“, Chronus Contemporary Art Centre, Shanghai, China.  
„Art of No Likes“, Hervisions Residency, Arebyte Gallery, London, UK.  
„Perverse Affordances“, Mutek.SF Nexus, Online.  
„Screensaver Watching You“, Offsite Project, Online.

## 2019

„Screensavers“, Píksel Festival, Bergen, Norway.  
„Scaffolds I can No Longer See“, Interaccess, Toronto, Canada.  
„Remembering Network“, Radical Networks, Manhattan, USA.  
„Crypto Grows on Trees“, Devcon V, Osaka, Japan.  
„Seasons of Media Art“, ZKM Center for Media Art, Karlsruhe, Germany.  
„Remembering Network“, IPFS Camp, Barcelona, Spain.

## 2018

„Perverse Affordances“, Digital U, Art Gene, Barrow-In-Furness, UK.  
„Much Ado About Everything“, Microwave Festival, Hong Kong City Hall, Hong Kong.  
„Perfect and Priceless“, Kate Vass Galerie, Zurich, Switzerland.  
„Anti“, Athens Biennale, Athens, Greece.  
„Distributed Systems“, Gray Area Festival, Grand Theater, San Francisco, USA.  
„SUB/HYPER/TEXT“, Vactor Festival, Interaccess, Toronto, Canada.  
„ClickMine“, Etherial Summit, Knockdown Center, NYC, USA.

„ClickMine“, MoneyLab, Somerset House, London, UK.

2017

„Media Archaeology: Excavations“, Neon Festival, West Ward Works, Dundee, Scotland.

Damage Camp, DMG, Toronto Media Arts Centre, Toronto, ON.

„Captive Portal: Customs and Border Protection“, Center for Contemporary Art, Tel Aviv, Israel.

2016

„Protective Rituals for Posthumans“, Radical Networks, Chemistry Creative, Brooklyn, NY.

„Routerpop“, Athens Digital Art Festival, Athens, Greece.

## BIBLIOGRAPHY

2023

„The Hackers We Trust“, with Paul Seidler, [Right Click Save](#)

„Are Blockchains Alive?“, with Aude Launay, [Palm](#)

2022

„Material Facts“ by William Kherbek, [Outland Art](#)

„The Art Of Code“, by Alex Estorick, [Flash Art](#)

„How Digital Lineages Change“, by Orit Gat, [Hyundai Artlab](#)

„How Artists Are Increasingly Blurring The Lines Between Fine Art and Video Games“, by Dorian Batycka, [artnet](#)

„DIS Takes the Wheel“, by DIS, [Zora Zine](#)

„Sarah Friend: Endgame Theory“, by Aude Launay“, Spike Magazine, issue #70

„#19 Sarah Friend im Gespräch mit Lisa Zeitz“, [Weltkunst Podcast](#)

„Wer hat Angst vor Inflation? Was unser Geld Wert ist“, mit Katty Salié, [ZDF Aspekte](#)

„NFTs aren't just for Crypto Bros - Meet the artists resisting the Hype“, by Rhea Myers, [Artreview](#)

„Mechanism Art I“, by Cem F Dagdelen, [mirror.xyz](#)

2021

„Trust, Token, Tyranny“, with Halle Frost, [Weird Economies](#)

Art and technology combine for new Minecraft residency at Mackenzie Art Gallery, by Connor O'Donovan, [Global News](#)

2020

Interviewed by Michael Haley and Carolyn Reckhow, [Byzantine Dreams Podcast](#)

Interviewed by Mat Dryhurst and Holly Herndon, [Interdependence Podcast](#)

Interviewed by John Mardlin and Jaye Harrill, [Hashing it Out Podcast](#)

When devices go bump in the night - a Review of Screensaver Watching You by Lara Chapman [Running Dog](#)

crypto\_manifold, [\[Anti\]materia](#)

2019

Interviewed by Michael Shaw, [The Conversation Art Podcast](#)

Extracting Computerized Desires – a Review of Clickmine, by Tim Brouwer, [Institute for Network Cultures](#)

2018

Distributed Systems & Blockchain Exhibition Interview with Peter Hirshberg and Barry Threw, [Gray Area Foundation](#)

Report on Radical Networks in Berlin, by Inte Gloerich, [Institute for Network Cultures](#)

When Smart Contracts Aren't So Smart, by Danny Bradbury, [Sector](#)

Interviewed by Rachel O'Dwyer [Neural Magazine](#)

How to Understand Blockchains With Scrabble, by Farnia Fekri, [Motherboard Vice](#)

## WRITINGS BY SARAH FRIEND

2022

„Asset Logics“, [Texte zur Kunst Nr. 127](#)

„From Minecraft to Metaverse“, BlackFlash (upcoming)

„Beyond Follows“, [March International](#)

„What the Community would like to see in a social recovery system“, [ethresearch.ch](#)

2019

Irrationalist Heresy, [Technologically Fabricated Intimacy](#)

2018

„I wanted the protocol to identify the community“ An interview with Simon Denny, [Spike Art Magazine](#)

2017

The Year Blockchain Got Weird, [Coindesk](#)