



The Dance of Death and Time, 2026

AURIEAVL
HARVEYS
AMYNSTU
DIOROMA

Portfolio · October 2026



Auriea Harvey (BE/US)

Born in 1971 in Indianapolis, IN, USA

1989 New York City, USA

1999 Ghent, Belgium

2019 Resides and works in Rome, Italy ∞

Auriea Harvey is a digital sculptor whose thirty-year practice treats the polygon not as a tool but as a material in its own right, mathematical clay that can be carved into marble or cast in bronze or glass, molded in clay or resin, or presented purely as digital form while remaining fundamentally itself. Her work moves through characterization rather than portraiture, syncretism across Ancient, and computational traditions, and a sustained meditation on the body as constructed object, on its life and on its mortality.

A pioneer of net.art since the earliest days of the web, Harvey co-founded the studio Tale of Tales with Michaël Samyn, producing some of the medium's most influential interactive and poetic digital works. Her recent practice has moved deliberately toward ancient and precious materials not as a departure from the digital but as its natural extension: an inquiry into how value, permanence, and devotion attach to physical objects, and what happens when a polygon inherits that weight.

Her work is held in the permanent collections of the Whitney Museum of American Art, SFMOMA, ZKM Karlsruhe, The Kramlich, and KADIST Collections, Buffalo AKG Art Museum, and the Walker Art Center. She has been exhibited internationally, including a career survey at the Museum of the Moving Image, NYC; Centre Pompidou, Paris; the V&A, London; and HEK Basel. She lives and works in Rome.

RECENT EXHIBITIONS

GROUP EXHIBITION · 2026

Chisel & Razor, Act II – The Artistic Legacies of Edmonia and Samuel Lewis

Tinworks, Bozeman, MT, USA



Chisel & Razor, Act II: The Artistic Legacies of Edmonia and Samuel Lewis, curated by Dr. Melissa Ragain, opens Tinworks Art's newly restored Mill Building in Bozeman, Montana. It brings together the stories of sculptor Edmonia Lewis and her brother Samuel, a Bozeman performer, entrepreneur and community leader. Auriea Harvey's commission, *Edmonia Triumphalis*, is the centerpiece: an immersive installation imagining a visit Lewis never made, to her brother in Bozeman. It includes a triumphal arch of local rammed earth and a monumental fountain shaped by Lewis's classical and Baroque inspirations, linking Rome and Montana. Sanford Biggers, Andrea Carlson, Kelly Church and Athena LaTocha also contribute.

Works shown: *SITE I*, *Sphinx*, *The Game*, *The Dance of Death and Time*, *Faunette II (Timepiece)*, *Edmonia Triumphalis*

tinworksart.org/exhibitions/chiselandrazor-act-ii

SOLO · 2026

Ready to Die

HEFT Gallery, New York, NY, USA



Ready to Die was a solo exhibition at HEFT Gallery in New York, conceived as a chamber of passage in which artworks act as offerings. Returning to myth through her own likeness, Auriea Harvey treated herself as self-portrait, vessel and double, in a space shaped by death, rebirth and memory. The show brought together marble monuments of figures and lineages, begun as 3D scans and finished by hand, along with wax vessels cast over 3D-printed forms and two milled plywood Guardians placed at the threshold. A live generative film, *The Dance of Death and Time*, joined *The Amulets*, unique sculptures each paired with a digital Gaussian-splat portrait recorded on Ethereum.

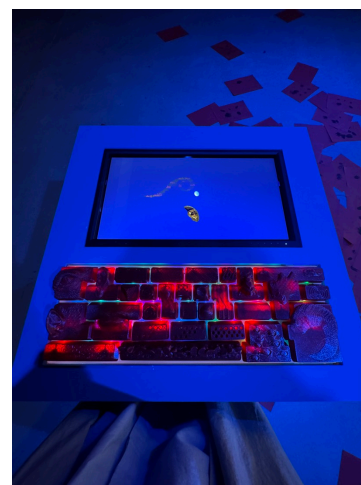
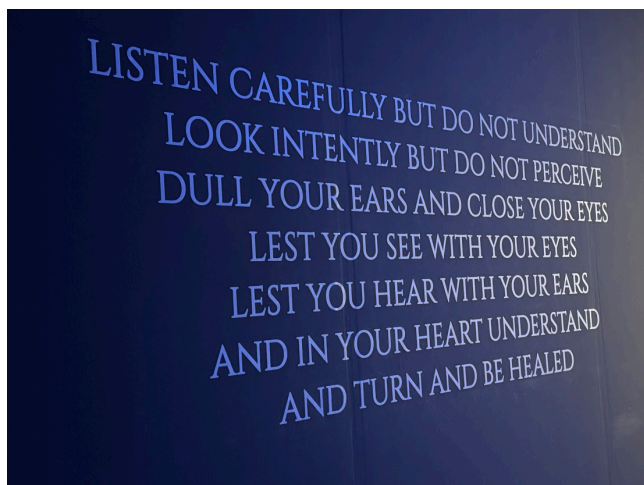
Works shown: *The Mystery v5 Tower (fools gold)*, *Open Hands*, *Big Time*, *Grapes*, *Wheel I*, *Lamb*, *Serpent Charm*, *Aorta* ...

heftgallery.com/readytodie

GROUP EXHIBITION · 2026

New Rituals [for the End of the World]

HEK (Haus der Elektronischen Künste), Basel, Switzerland



New Rituals [for the End of the World] was a group exhibition at HEK (Haus der Elektronischen Künste), the house for digital culture in Münchenstein near Basel, curated by Anan Fries and Marlene Wenger. It explored ritual practices emerging where technology and spirituality meet, asking which symbolic actions might help when familiar structures break down amid the crises of AI, war and climate. Around a dozen artists took part, among them Zach Blas, Skawennati, Etsuko Ichihara and Auriea Harvey. Harvey showed *Idol.app*. A catalogue in German and English accompanied the show.

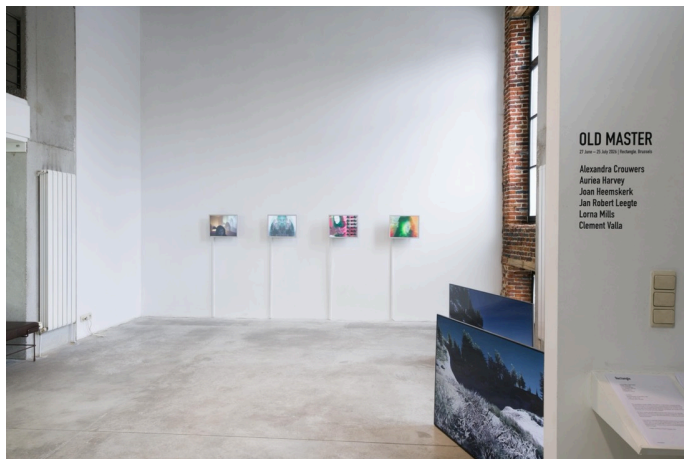
Works shown: *Idol.app*

hek.ch/programm/ausstellungen/neue-rituale-für-das-ende-der-welt

GROUP EXHIBITION · 2026

Old Master

Wouters Gallery, Brussels, Belgium



Old Master was a group exhibition presented by Rectangle at Wouters Gallery in Brussels, with Alexandra Crouwers, Auriea Harvey, Joan Heemskerk, Jan Robert Leegte, Lorna Mills and Clement Valla. The press text takes the representation of nature as its subject, arguing that the romantic idea of an untamed, inexhaustible nature has collapsed amid environmental crisis. The works move between observation and experiment and between capture and rendering, set physical environments beside coded architectures, and draw on Claude Lévi-Strauss's *Tristes Tropiques*. Auriea Harvey was represented by *Me and My Ghost* (2021), shown as two still images from the series, made in 2024 as a unique work.

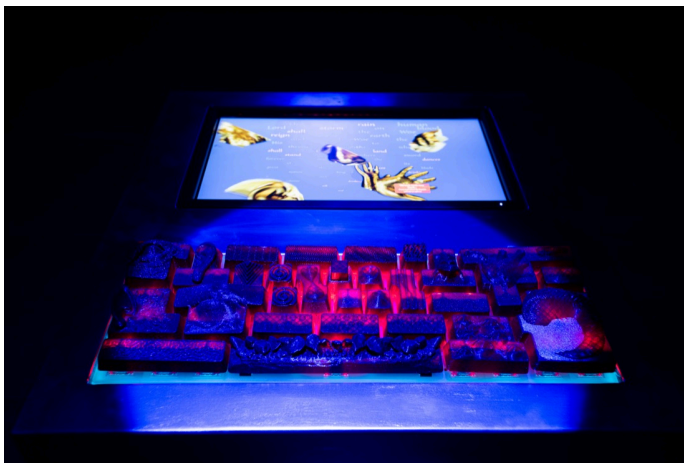
Works shown: *Me and My Ghost*

rectangle.be/old-master

SOLO · 2025

(This room is a sculpture called) PROPHECY

Arebyte Gallery, London, UK



(This Room is a Sculpture Called) PROPHECY, curated by Pita Arreola, was Auriea Harvey's first solo exhibition in the UK and opened the new arebyte Digital Art Centre in London. Made up of newly commissioned work, it was an interactive installation spread across three immersive chambers, combining motion capture, holograms, AI-generated choreography and 3D printing. The interconnected pieces suggest religious architecture and include saintly figures, blending Catholic imagery with Greek myth in an allegorical journey toward grace and unity. Prophecy is understood here as feeling, embodiment and reshaping the tools that govern us, with a nod to William Blake. It was part of arebyte's The Body, The Mind, The Soul programme.

Works shown: *Unkown Knowns*, *Idol.app*

arebyte.com/auriea-harvey

My Veins Are The Wires, My Body Is Your Keyboard

Museum of the Moving Image, New York, NY, USA



My Veins Are The Wires, My Body Is Your Keyboard was billed as the first major survey of Auriea Harvey, held at the Museum of the Moving Image in New York and organized by Associate Curator of Media Arts Regina Harsanyi. It gathered more than forty works from a career of nearly four decades, from early net-based interactives and video games to augmented-reality sculptures and 3D-printed pieces that reinterpret ancient myths. Themes include intimacy, beauty, and the pull between digital connection and physical distance, along with her long collaboration with Michaël Samyn. Digital conservation was handled by Dragan Espenschied and Rhizome, and the museum published a companion reader of responses and an interview.

Works shown: *The Grand Cyclops*, *Entropy8.com*, *The Godlove Museum 2000 - 2007*, *Gray Matter I*, *Minomirror ed.2*, *Mother/Child (Prototype)*, *Chinese Wedding Chair*, *JV*...

movingimage.org/event/auriea-harvey

SOLO · 2024

The Unanswered Question

bitforms Gallery, New York, NY, USA



The Unanswered Question was Auriea Harvey's second solo exhibition at bitforms gallery in New York, presenting new sculpture and digitally collaged murals. Its title draws on a work by Charles Ives, Leonard Bernstein's lectures and one of her own playlists. Works included Alleluia, a bronze angel joining a wing of the Victory of Samothrace with a portrait of the artist singing, and Known Unknown, a digital sculpture viewers could rotate and explore on screen. Metallic prints and murals, the latter sold as NFTs, extended her recurring mythologies, self-portraiture and kitbashing, a collage approach borrowed from model-making. The gallery was lit in sodium-yellow, evoking a semiconductor clean room.

Works shown: *Constellation, Fate, AlleluiaAlleluia, Dagger, Minomirror ed.3, Sacrifice, Spiritual Warfare, The Door ...*

bitforms.art/exhibition/auriea-harvey-the-unanswered-question

RECENT WORK

SERIES · 2026 · 31 WORKS

Amulets



You Have Three Choices, 2026
white alabaster · 10.5 x 10 x 6.5 cm · Unique



The Divine Grotesque: Material Research in Egyptian Blue, 2026
Egyptian blue faience (quartz body, copper oxide colorant); hand-modeled, electric kiln, oxidation firing, 900°C (5-minute hold) · Variable; individual elements 1.5 x 0.5 cm to 11 x 4 cm · Unique (group/installation)



Open Hands, 2026
rosa portogallo marble, pewter labyrinth eye coin · 15 x 8 x 3 cm · Unique

The Amulets are hand-finished talismans in marble, ceramic, and pewter, made for Ready to Die at Heft Gallery (2026) — intimate enough to be held, yet carrying the mythology of the whole exhibition. Each of the thirty unique sculptures is paired with a digital counterpart, a spatial Gaussian-splat portrait recorded on Ethereum, so that to hold one is to hold both halves of the work.

SERIES · 2026 · 10 WORKS

Vessels



Urn of the Twins, 2026
Casting wax over 3D-printed PolyCast dimensional print · 16 x 10 x 10 in · Unique



Ashes, 2026
Casting wax over 3D-printed PolyCast dimensional print · 20.5 x 9 x 10 in · Unique



Memorial, 2026
Casting wax over 3D-printed PolyCast dimensional print · 16 x 11.5 x 7 in · Unique

Vessels take the working forms of cups, jars, candles, and urns — each a contemporary incarnation of an ancient myth: a keeper of offerings, a holder of bounty, a key to a safe return. Each is hand-poured and sculpted in casting wax over a 3D-printed PolyCast base, with the option to be cast into a unique bronze.

SERIES · 2026 · 2 WORKS

Guardians



Guardian I, 2026
Milled Baltic birch plywood · 59 x 24 x 0.8 in ·
Edition of 3



Guardian II, 2026
Milled Baltic birch plywood · 59 x 24 x 0.8 in ·
Edition of 3



Guardian II (detail)

Two milled Baltic-birch reliefs stand at the threshold of the Ready to Die chamber, protecting entry to a sacred space — facing outward to watch those who come, rather than what is inside.

SERIES · 2026 · 1 WORK

Mother Child



Mother/Child, 2026
White Carrara marble · 81.3 x 60 x 83.1 cm · Unique



Mother/Child (detail)



Mother/Child (detail)

Mother/Child began with a 3D scan of the artist's niece and her son, made in 2016 as they slept in the back seat of a car on a road trip. It is Harvey's contemporary pietà, made in the spirit of Michelangelo's, which stands a few blocks from her home in Rome: a quiet, candid moment in a young mother's day. The 2022 prototype was printed in seventeen pieces of silk-like PLA and set on a velvet pillow, its colours and satin ribbons carrying youthful joy while the child, in red, carries the weight of parenthood, the two at rest in one another. In 2026 the form found its full expression in white Carrara marble, mother and child carved from one block so that neither can be lifted away from the other.

SERIES · 2026 · 1 WORK

The Mother I Will Be



The Mother I Will Be, 2026
Gray Bardiglio marble · 50 x 55 x 12 cm · Unique



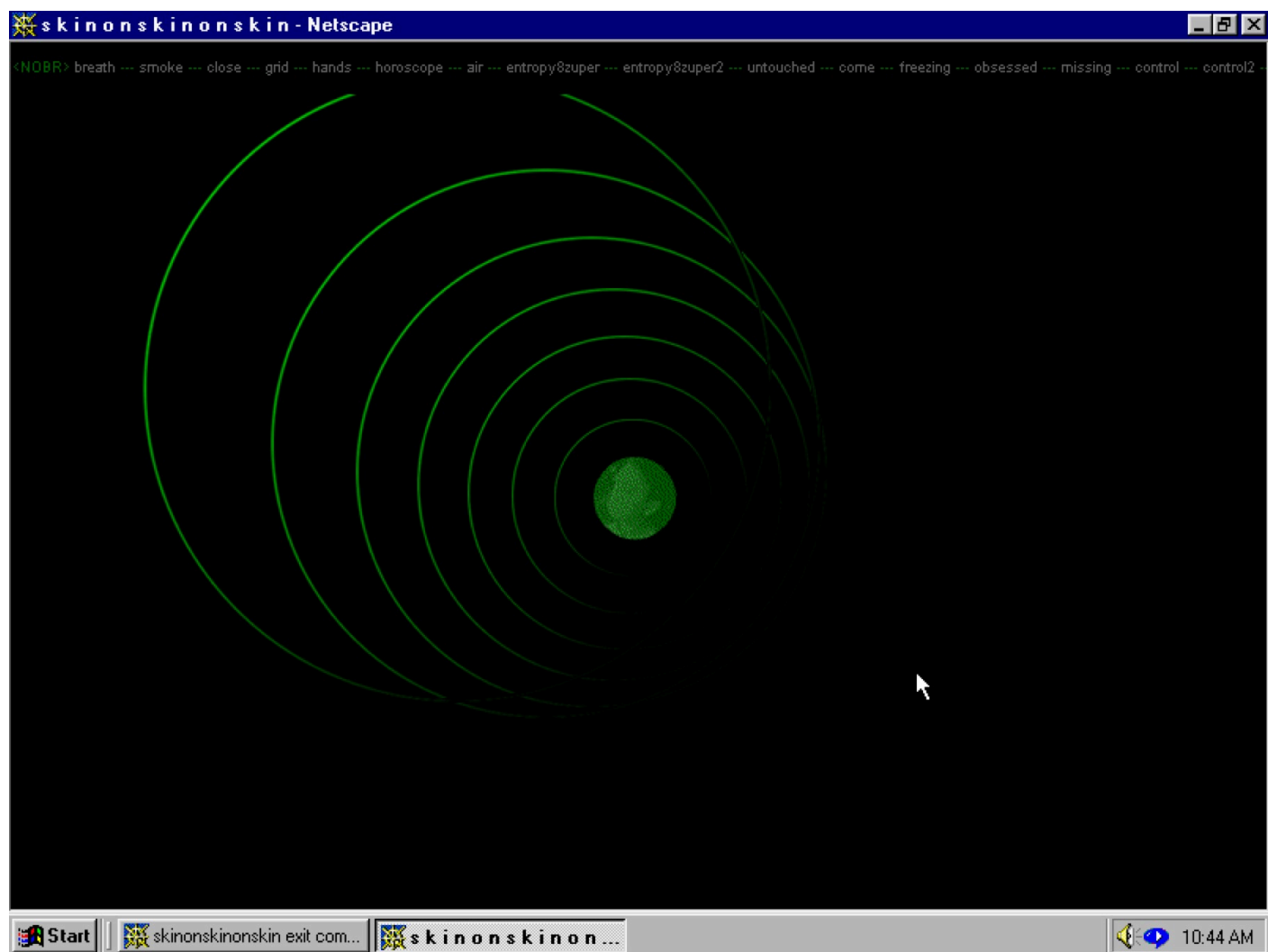
The Mother I Will Be (detail)



The Mother I Will Be (detail)

A large wall-mounted relief in gray Bardiglio marble: a pregnant figure caught mid-turn, facing a lineage that will not arrive. Shown in *Ready to Die* at HEFT Gallery (2026), it stands as an emblem of motherhood, which looms even over those who take a different path.

HISTORY



skinonskinon, 1999

Website, 25 audiovisual love letters (DHTML, color, sound), with Michaël Samyn as Entropy8Zuper! · Dimensions Variable

entropy8zuper.org/skinonskinon



The Endless Forest, 2005

online multiplayer game and screensaver for Windows, Auriea Harvey and Michaël Samyn (Tale of Tales) · Unique/Open Edition

A multiplayer online game in which everyone plays a deer. There is no violence, no chat, no missions and no competition: people play with each other creatively, without words, in an idyllic forest full of magical surprises – ancient ruins, artifacts, and the chance to meet the forest gods.

Launched 10 September 2005 as a free download for Windows that also runs as a screensaver. Originally commissioned by MUDAM, Musée d'Art Moderne Grand-Duc Jean, Luxembourg, and developed in phases through further commissions (Artefact festival / STUK, Leuven; Broelmuseum, Kortrijk; RASA). Abiogenesis, in which the artists changed the forest live while people played, was performed at Museo Tamayo, Mexico City, Vooruit, Ghent and MoCA Shanghai. The forest ran for more than ten years and gathered some 170,000 registered players.

tale-of-tales.com/TheEndlessForest



The Path, 2009
videogame for Windows and Mac, Auriea Harvey and Michaël Samyn (Tale of Tales)

A short horror game inspired by older versions of Little Red Ridinghood, set in the present day. One by one, six sisters are sent to their sick grandmother's house deep in the forest and told to stay on the path. The path is straight and safe. The woods are wide and bewitching and teeming with terrifying treasures, and a wolf waits there for every girl.

There are no ticking clocks, no monsters to defeat and no hard puzzles; almost everything is optional, and most of the story relies on the player's imagination. Released 18 March 2009 for Windows and Mac, *The Path* is a spiritual sequel to Tale of Tales' unfinished first game, 8.

tale-of-tales.com/ThePath/index.html



The Mystery vl, 2017

3D printed PLA plastic · 2.5 x 6.5 x 5 in / 6.4 x 16.5 x 12.7 cm

SELECTED CV
MUSEUM SURVEY

2024 *My Veins Are The Wires, My Body Is Your Keyboard*, Museum of the Moving Image, New York, NY, USA

BIENNIALS

2022 *Fantasmagoriana*, LIAF Lofoten International Art Biennial, Kabelvåg, Norway

SOLO EXHIBITIONS

2027 *City of Refuge*, Gray Area, San Francisco, CA, USA
2026 *Edmonia Triumphalis*, solo presentation within *Chisel & Razor, Act II – The Artistic Legacies of Edmonia and Samuel Lewis*, Tinworks, Bozeman, MT, USA
Ready to Die, HEFT Gallery, New York, NY, USA
2025 *(This room is a sculpture called) PROPHECY*, Arebyte Gallery, London, UK
2024 *The Unanswered Question*, bitforms Gallery, New York, NY, USA
2023 *The world we see with our eyes is just a reflection of a reality that we cannot quite grasp.*, Upstream Gallery, Amsterdam, The Netherlands
2022 *Gray Matter*, Feral File, Online

SELECTED GROUP EXHIBITIONS

2027 *Worldbuilding III*, Canyon, New York, NY, USA
2026 *artport: A History of Internet Art*, Whitney Museum of American Art, New York, NY, USA
New Rituals [for the End of the World], HEK (Haus der Elektronischen Künste), Basel, Switzerland
Old Master, Wouters Gallery, Brussels, Belgium
3 Blockchains, One collection, Francisco Carolinum, Linz, Austria
Oracle Machines, The Computer Arts Society, BCS Moorgate, London, UK
Synthetic Histories, Museum Henderik Andersen, Rome, Italy
Websites! Websites! Websites!, Rhizome, New York, NY, USA
2025 *Choose Your Filter*, ZKM, Karlsruhe, Germany
Code Switch: Distributing Blackness, Reprogramming Internet Art, MOCAD (curated by The Kitchen, NYC), Detroit, MI, USA
Groundwork, HEFT Gallery, New York, NY, USA
Report from Nori Mountain, Smilers, New York, NY, USA
Subject to Change, Gazelli Art House, London, UK
Una, Doppia, Collectiva, CUBO Unipol, Bologna, Italy
UNAROMA, MACRO Museum, Rome, Italy
2024 *Apophenia, Interruptions: Artists and Artificial Intelligence at Work*, Centre Pompidou, Paris, France
2019 *Tadeusz Kantor: Où sont les neiges d'antan*, Museum Tinguely, Basel, Switzerland
The Art Happens Here: Net Art's Archival Poetics, New Museum, New York, NY, USA
2018 *VIDEOGAMES: Design/Play/Disrupt*, V&A (Victoria and Albert Museum), London and Dundee, UK
2017 *GLOBALE: Games and Politics*, ZKM, Karlsruhe, Germany
2010 *The Art History of Games*, High Museum of Art, Atlanta, GA, USA
2007 *Entropy8Zuper! Retrospective and The Endless Forest ABIOGENESIS*, Inmerso cyberlounge, Museo Tamayo, Mexico City, Mexico
2001 *010101: Art in Technological Times*, SFMOMA, San Francisco, CA, USA and Online

SELECTED COLLECTIONS

San Francisco Museum of Modern Art, San Francisco, CA, USA
ZKM | Center for Art and Media Karlsruhe, Germany
Whitney Museum of American Art, New York, NY, USA
KADIST, San Francisco, CA, USA
Buffalo AKG Art Museum, Buffalo, NY, USA
Walker Art Center, Minneapolis, MN, USA and Online
The Kramlich Collection, Napa Valley, CA, USA
Rf.C Art Collection

RESIDENCIES, FELLOWSHIPS & AWARDS

2026	Serpentine Future Art Ecosystems Fellowship, London, UK Onassis ONX Fellowship, New York, NY, USA & Athens, Greece
2025	VIA Art Fund Artistic Production Grant Award, New York, NY, USA
2024	Tinworks Art Artist Residency, Bozeman, MT, USA
2022	Crystal Bridges/The Momentary, Artist in Residence Program, Bentonville, AR, USA

SELECTED ART FAIRS

2025	UNTITLED Art Miami – Artist Spotlight (curated by Petra Cortright), HEFT Gallery
2024	ArtDubai Digital, lofi Matter & Data, Art Basel – Digital Art Mile, OBJKT.com UNTITLED Art Miami, bitforms Gallery
2023	Singapore Art Fair, Gazelli Art House
2022	NADA Art Fair NY, bitforms Gallery UNTITLED Art Miami, bitforms Gallery

PROFESSIONAL EXPERIENCE

2017-2024	W3 Professor of Games, Kunsthochschule Kassel, University of Kassel, Germany
2017,2019-2020	IULM, Game Design MFA, Experimental 3D, Milan, Italy
2016-2017	Parsons Paris, Drawing, Imaging, 3D, Paris, France
2011,2013,2015	notgames Festival, co-founder, curator and organizer, Cologne Game Lab, Germany
2003-2015	Tale of Tales, videogame development studio, co-owner, director, Ghent, Belgium

SELECTED PUBLICATIONS

Whitney Museum of American Art / Yale University Press, *artport: A History of Internet Art*, Christiane Paul (ed.), 2026
KADIST, *Autonomous Agents, Artists on Human-Machine Interaction*, 2026
U of Chicago Press, *Photo Obscura: The Photographic in Post Photography*, Natasha Chuk, 2025
Phaidon Press, *The Great Women Sculptors*, 2024
TASCHEN, *On NFTs*, 2024
Computer History Museum, *Oral History of Auriea Harvey*, 2023
Jordan Magnuson, *Game Poems: Videogame Design as Lyric Practice*, 2023
Astrid Ensslin, *Literary Gaming*, 2023

EDUCATION & TRAINING

2026	Digital Stone Project, Gramolazzo, Italy
2021	Clay modeling and sculpture design, Brian Booth Craig, Rome, Italy
2013	Drawing Intensive, Studio Escalier/The Louvre, Paris, France
2002-2004	Design Research Fellowship, Jan van Eyck Academy, Maastricht, the Netherlands
1989-1993	BFA Sculpture, Parsons School of Design, New York City, NY, USA

Full CV: auriea.art/cv

PRESS

J. Cabelle Ahn, "Group show explores where technology meets spirituality and folklore", *The Art Newspaper*, 2026

Refresh Art, "A Modern Prophecy, Auriea Harvey's Poetic Resistance at Arebyte", 2025

Alex Estorick, "1000 Words: Auriea Harvey & Michael Samyn on Faith and Technology", *Artforum*, 2025

Travis Diehl, "Digital Art as Sultry Love Stories, Without Neat Endings", *The New York Times*, 2024

Thomas Patier, "Critics Pick: Auriea Harvey", *Artforum*, 2024

Francesca Aton, "Auriea Harvey Has Been Breaking the Internet for Three Decades", *ARTnews*, 2024

Cassie Packard, "The Digital Media Experiments of Auriea Harvey", *Frieze Magazine*, 2024

Emann Odufu, "Auriea Harvey and the Future of Digital Sculpture", *Right+Click Save Magazine*, 2022

Brian Droitcoeur, "Auriea Harvey x Jacolby Satterwhite", *Outland.art*, 2022

Charlotte Kent, "Auriea Harvey, An artist at the forefront of new technologies", *BOMB Magazine*, 2021

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This portfolio is generated from the studio's records, October 2026.