

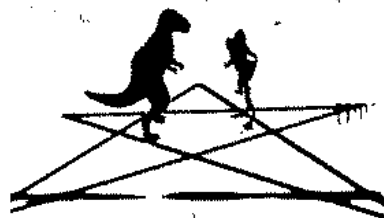
Karin Ferrari - P O R T F O L I O

Karin Ferrari work often revolves around decoding visual cultures. Her reinterpretations, stories and objects exist in the treshold of esoteric utopia, academic theory and paranoid imagination. Ferrari works in a wide array of media: installation, video, drawing, spoken word, woodcut.

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Agip Street Shrine. Edition for Kunstraum Innsbruck 5 + 2, 40 x 40 cm, 2025
Image created with Midjourney as part of the BMKOES Research Grant for Artistic Work with AI.

Karin Ferrari's artistic research delves into the realm of contemporary do-it-yourself (DIY) forms of superstition and spirituality emerging from our digital screen culture. She terms this phenomenon trash mysticism. It's ironic, considering our self-perception as a rational and enlightened society, how often beneath the surface, concealed desires that are actually of mystical nature exist and operate - often unrecognized - within pop culture, consumer capitalism, our built environment. And technology.

Ferrari's work is a mercurial trickster show celebrating the creative power of the mind making (non)sense of the world.



Performance/lecture 'The Ultimate Guide to™ (TRASH MYSTICISM). A performance-lecture with a light projector projection on Meme Magic and Chaos Magic, New Age and Alt-Right, Alchemy and YouTube channelings. Foto: Christa Pertl



Foto: Wolfgang Lackner

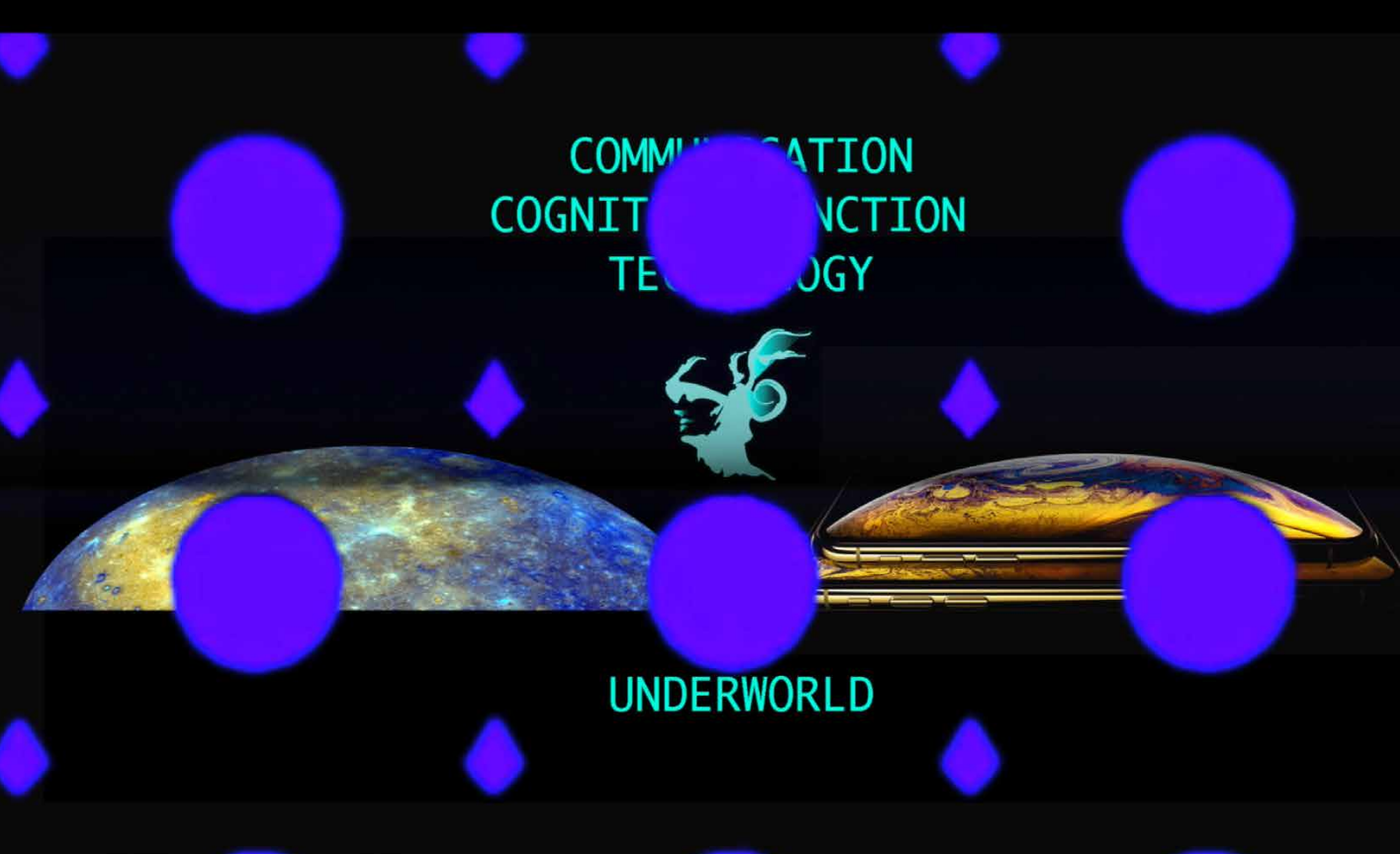
A Techno-Magical Portal

Video installation for the video *DECODING The iPhone Xs. A Techno-Magical Portal* in the exhibition *Karin Ferrari. Trash Mysticism* at the Ferdinandeum Innsbruck, with Raiffeisen Landesbank as cooperation partner, as part of the main prize of the RLB Art Award 2019.

The video installation in the show *Karin Ferrari. Trash Mysticism* is inspired by the artist's research trips to Southeast Asia. During these trips, Karin Ferrari noticed the use of sacred elements in leisure architecture and hotel facilities, which she identified as *trash mysticism*. The installation architecture is based on a *Candi Bentar*, a split gate - an architecture commonly found in the temples of Java and Bali - that signifies the transition from the mundane to the sacred space. The gate serves as an entrance to Ferrari's video installation, where her film *DECODING The iPhone Xs. A Techno-Magical Portal* is shown on a sculpture of an oversized iPhone. The video is a reassembled version of the iPhone Xs advertising clip, which was released during the artist's BMKÖS residency in Yogyakarta in 2018. The video takes the cosmobiological imagery featured in the original advertisement for the iPhone Xs quite literal, interpreting it to suggest that the device actually is a conduit to otherworldly dimensions.



Video still and installation view in the exhibition Karin Ferrari. Trash Mysticism, Ferdinandeum, Innsbruck, 2019



DECODING The iPhone Xs. A Techno-Magical Portal

Experimental mystery docu-fiction, collage film, English, 13 min, 2019

LINK <https://www.youtube.com/watch?v=SzUZy3lrcc>

'The iPhone Xs as more than simply a modern mobile phone; as a code that Karin Ferrari sets out to interpret. In a superb re-assemblage of the ad made by Apple, the film develops an impressive density of semiotic linkages while, at the same time, repeatedly succumbing to the paranoid sign mania.

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In a reassembled version of the advertising clip produced by Apple – the material is paused, slowed down, repeated, and overlaid with graphics and text – the film develops an impressive density of semiotic linkages while, at the same time, repeatedly succumbing to the paranoid sign mania of conspiracy theorists. The critical attitude towards consumer culture is paired with an equally powerful delirious euphoria for the aesthetics and potentials of contemporary pop culture. Whether a portal to God or an instrument of the devil – one thing is certain: Never before has the world spirit assumed such a perfected form.'

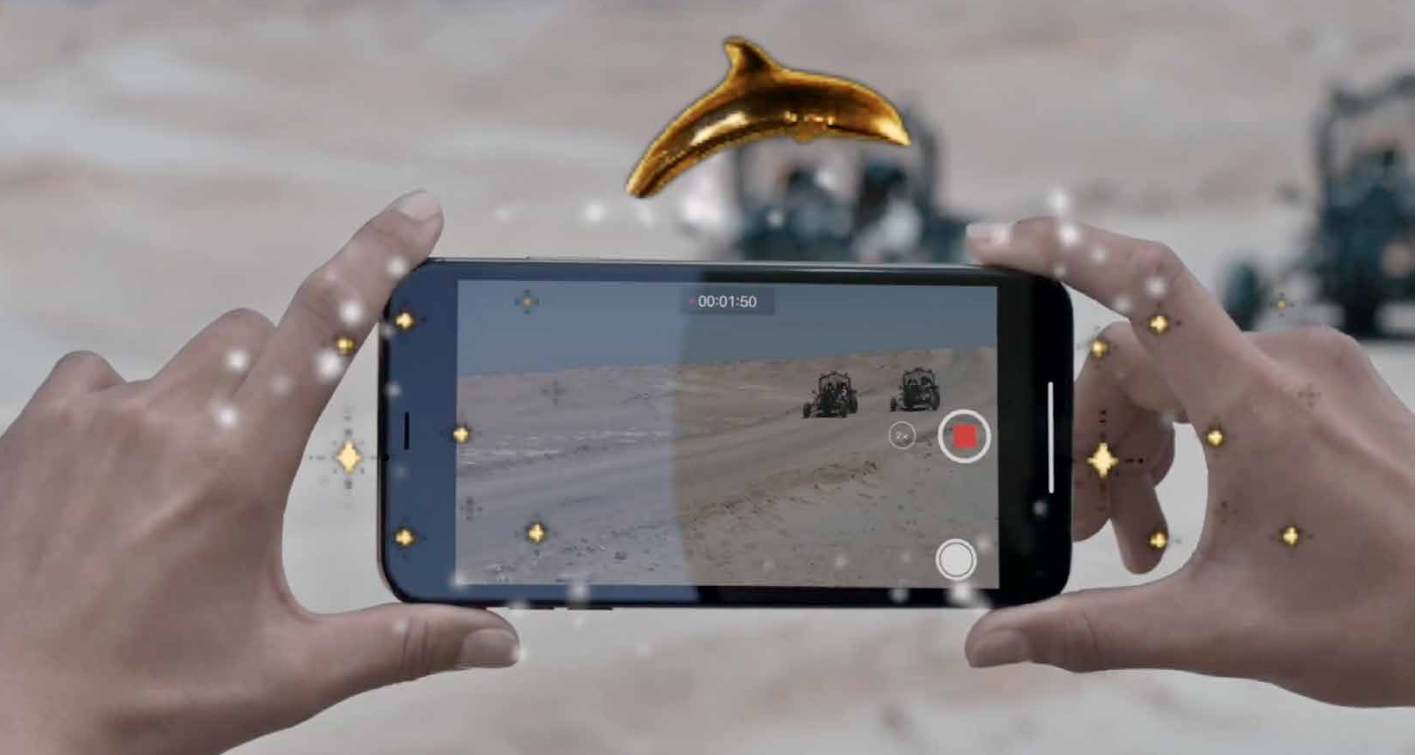
— Diagonale catalogue, ab/mk

'The new iPhone... It's not what you think it is. Karin Ferrari looked into the secret symbolism of the advertising campaign of the iPhone Xs. Her new short mystery documentary shows: It's alive. And it is not entirely of terrestrial origin. These startling revelations are just the beginning of the strangest details to emerge from Ferrari's alternative reading of iconic images and the curious insights they offer into our collective technological imagination.'

— Gnostix TV



Occult Machines. Series of AI generated Images, 2025
 It's A Sign
 Glitching Halo
 Ascendent Flux by Chloe
 Hello



Videostill DECODING The iPhone Xs. A Techno-Magical Portal, 2019

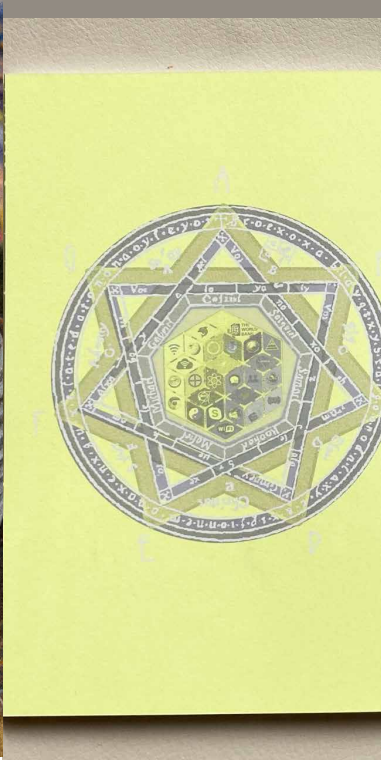
Bernhard Garnicnig Apocryphal Technologies

Karin Ferrari's research not only debunks and reconnects the claims of designers and engineers behind the latest Apple smart device to the unconscious and undocumented. Also, it allows us to establish a connection to an undercurrent in which slick tech gadgets create entirely otherworldly connections.

"What can we do with this thing?" becomes "What is this thing doing with us?" What we increasingly rely on to survive may, in fact, depend on us to manifest its vitality. DECODING The iPhone Xs. A Techno-Magical Portal is not critique that disenchanters hyperbolic Apple-ad-speak. The video also questions a superficial belief in ourselves, as technologically advanced and intellectually reflected users, as truly in the know about the basic truth of origin of an organic light emitting diode multi-touch microwave spectrum gigaflop telecomputing slab in our hands. The contradiction between knowing and rejecting something is precisely a point of connection: by way of the cinematic, ecstatic truth, Ferrari's video does not render the faux as fact, but instead tunes into our desires — that we might, for once, be allowed to believe what we truly feel. In contrast to many info-blobs weighing down the world wide web, this video has not been made by an anonymous algorithmic entity or a think-tank sub-contractor. The artist Karin Ferrari is a medium of a persisting extra-modern curiosity: Do I believe this could be true? And more importantly: Does she? Her work uncovers the insidious relation between knowledge and belief. Is belief guided by analytical assessment preceding acceptance of other ways of knowing, so that I can imagine-to-know, therefore believe, her story to be true? Does the artist believe it to be true because she doesn't know any better, or because she knows something that I do not? Would I believe someone who knows something that I do not know? What is she reading? What is she smoking? Or perhaps I do not care about the truth, but actually long for the same capacity that allows me to ecstatically connect to a truth beyond a binary of true and false, a kind of knowing that feels like a prolonged moment of truth, like a long now between the breathing in of knowledge and breathing out of judgment? To hold on to a truth of the in-between, in perpetual ambiguity, so that we can make the ultimate choice of whether or not I really need this damned new phone?

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— Bernard Garnicnig, curator and researcher
published in continent., 2019



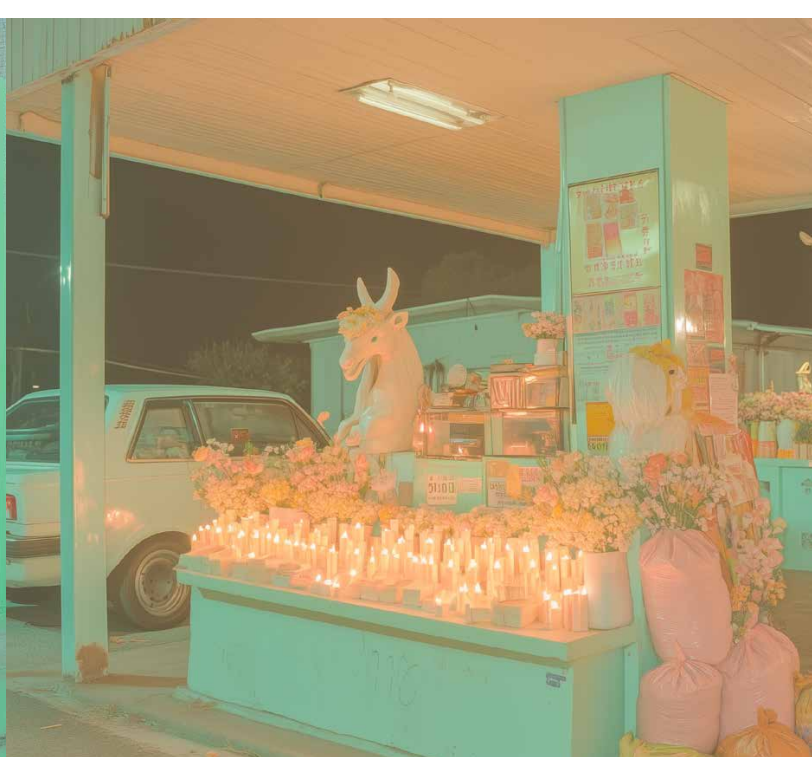


Trash Mysticism

Artist book, 112 pages, 2019.

With a text by Gary Lachman, author of *Dark Star Rising*, expert for contemporary forms of occultism in modern politics and former bass player of Blondie. Forewords by Wolfgang Meighörner and Johannes Ortner, and an introduction by Rosanna Dematté.

An extensive essay by Gary Lachman, author of *"Dark Star Rising: Magick and Power in the Age of Trump"* (2018), embeds Ferraris' work in a stunning analysis of what he calls "rejected knowledge" and phenomena such as Meme Magic, Fake News, and the post-factual age. The visual part of the publication Karin Ferrari. *Trash Mysticism* is an artist's grimoire. Both Gary Lachman and Karin Ferrari succeed in closely examining important but elusive phenomena of the present, influenced by the various facets of occultism, virtual simulation, and image manipulation.



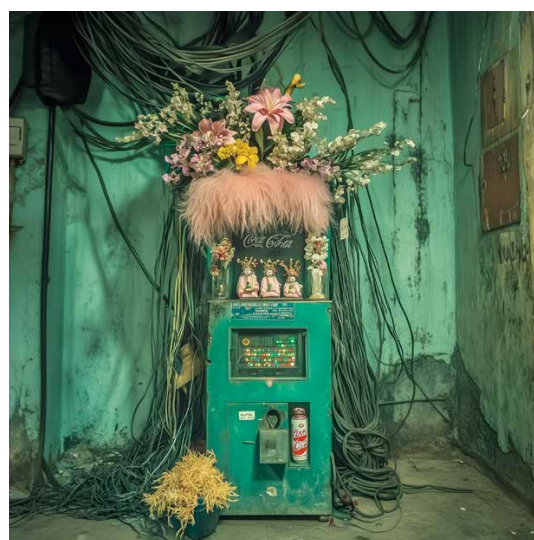
AI.GIP STREET SHRINES

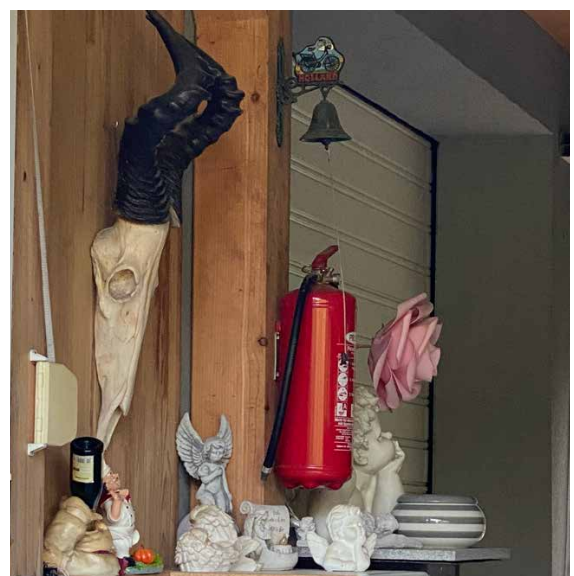
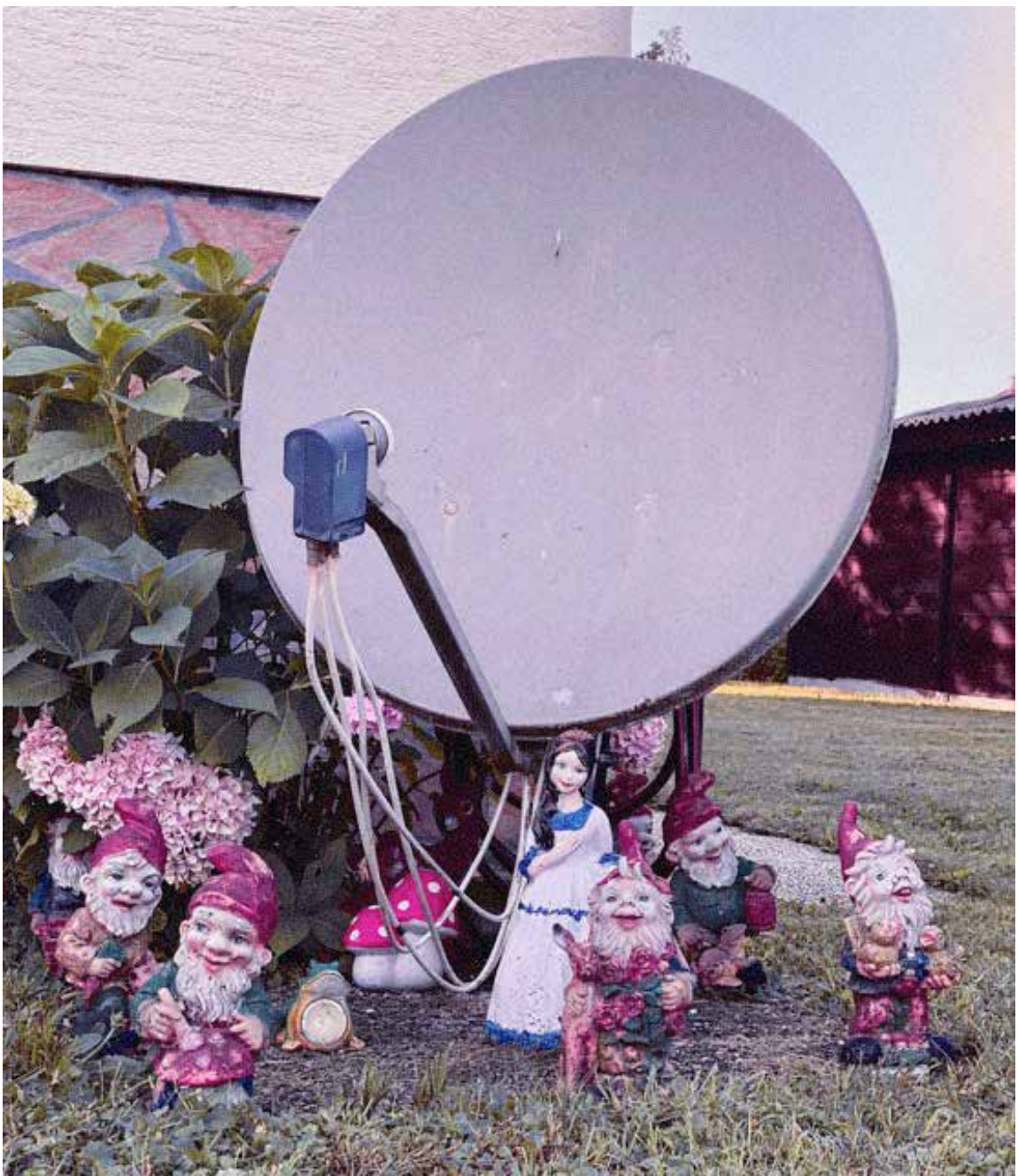
part of the series: O C _ C U L T M 4 C H I N E S / CAR CULT

Images generated with AI. Part of the BMKOES research grant AI in the arts.

AIGIP Street Shrines is a series of AI-generated images that transform roadside petrol stations into surreal altars. Part of the larger project *Car Cult*, within *oO_Ccult M4CH1NES*, the series blends car culture with contemporary mysticism. Gas pumps become devotional objects, decorated with synthetic flowers, feathers, and golden plastic. Inspired by the artist's travels and long research stays in Southeast Asia, the United States, and Southern Italy, the work draws from folk shrines, street offerings, and the glossy aesthetics of consumer culture. Ferrari, something like a car herself—inhabits this mythic terrain from the inside out.

This work expands Karin Ferrari's ongoing investigation into *trash mysticism*, re-enchanting everyday environments with speculative spiritual meaning. The automobile emerges not only as a machine but as a fetish object—an emblem of aspiration, transcendence, and manufactured desire. Advertising imagery borrows liberally from sacred motifs: halos, ascensions, and dreamlike landscapes. In its design and sensory appeal, the car mimics ritual devices—flashing LEDs, haptic touchscreens, ambient hums—inviting a kind of synthetic devotion. Within this framework, the car ceases to be mere transport and becomes a techno-religious relic, humming with the mythologies of late capitalism.





Documentation of suburban techno-animism in Burgenland



The Enchanted Plot. Fairy Gardens as a Form of Neopaganism

Artist book, expanded documentation, work in progress. A project with Air Burgenland

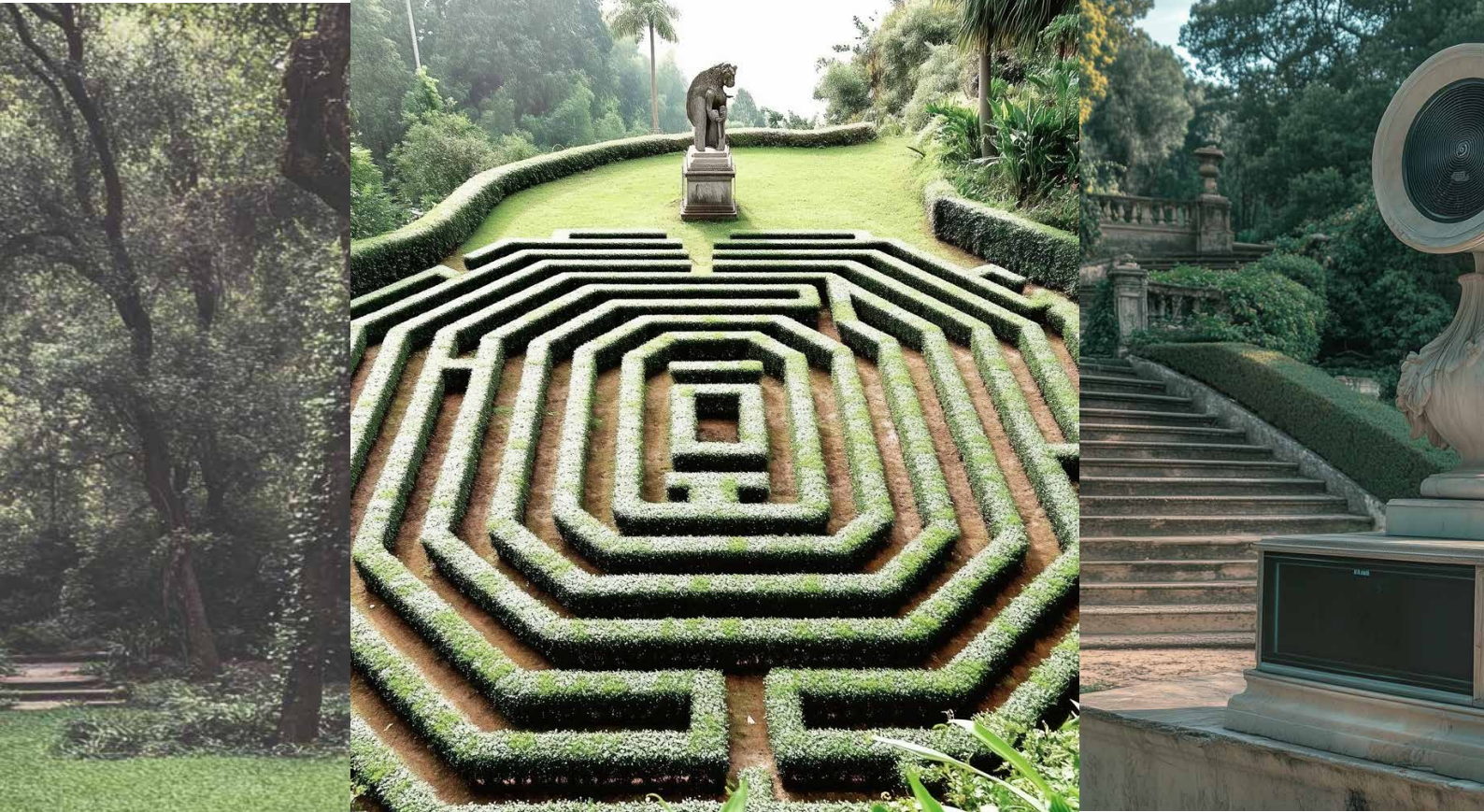
Karin Ferrari's artist book is a speculative interpretation and documentation of fairy gardens in Burgenland. It presents a semi-fictional case study, suggesting that fairy gardens and garden gnomes—often dismissed as kitsch—are contemporary expressions of neopaganism. By viewing garden objects through a neopagan lens, they can be seen as symbols linking modern practices with ancient spiritual traditions, reflecting a deep-rooted desire for mystical experiences and a connection to nature. This reinterpretation connects a regional phenomenon with global trends in spirituality, myth-making, and sustainability.

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“July I spend pedaling through the hilly landscape of Burgenland, wearing a silly hat, in 40-degree heat. I became obsessed with documenting all these quirky artifacts. Techno-Animism everywhere! I felt like a nutty anthropologist stumbling upon an overlooked treasure. They were right there, hiding in plain sight, completely ignored by academia's arrogance. Bizarre traces of old magical and superstitious practices - still evolving in rural culture. Who knew the future of rural life hinged on the hidden wisdom of the garden gnome?

I couldn't help but wonder about this one unproven theory that claims we craft what's inside us: our own little inner universe spilling out into the material world! Knitting, might be an expression of our DNA. And television, a manifestation of our ability for remote viewing. If we create things that tap into a deeper, almost subconscious level of knowing, this would apply not just to art, but to all cultural expressions—even our tech gadgets and garden gnomes!

Snow White and the Seven Signals for example. The satellite dish is a powerful tool for attracting invisible energies. When placed in the right spot, it connects the earth with the sky, facilitating the skill of seeing at a distance, also known as ‘remote viewing’ or ‘tele-vision.’ In this postmodern fantasy, the satellite dish doesn't just link heaven and earth—it connects the whimsical with the invisible data streams that rule our world. Yet, this reveals a deeper truth as well: we have never been modern. Even in our digital age, folklore blends with frequencies, blurring the line between the enchanted and the engineered.”



THE F . A . I . R . Y . GARDEN PROJECT

AI-Generated Images | Work in Progress. A project that is exploring techno-animism through artificial intelligence in the context of 2025 BMKOES Research Grant for AI in artistic practices.

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“From a book at the Marché aux Puces de Saint-Ouen, an old postcard slipped out, its surface withered and spotted. The faded image depicted a Sphinx garden sculpture perched atop what appeared to be a weathered electro box in a park—winged, weird and wired. Semi-covered by plants and cables, it seemed alive and strangely technological. Another image showed an ancient hedge maze stretching toward the horizon, its disorienting, angular pattern resembling the circuits of a computer chip, as if the organic and the mechanical had fused in some forgotten space.”

Based on the premise of a found historic photograph at a Paris flea market, this project reconstructs a fictional, lost park. It explores the intersections of techno-animism, nature, AI, and alternative universes.

The project builds on Ferrari’s investigation and documentation of suburban front gardens—viewed as a form of modern-day neopaganism and nature worship. This research has expanded into a broader exploration of techno-animism and techno-utopias, using the garden as a laboratory. The garden becomes a space where technology and spirituality, (consumer) culture, and nature converge.

AI-generated images add a speculative and imaginative layer, extending the documentary approach. AI-generated visuals open new ways of thinking about techno-animism through speculative fiction. These images not only reimagine parks and shape new forms of techno-animism in garden sculptures but also suggest an animistic connection with AI itself, raising questions about the intersections of nature, technology, spirituality and imagination.



A r c h i - F i c t i o n s o f E c s t a s y

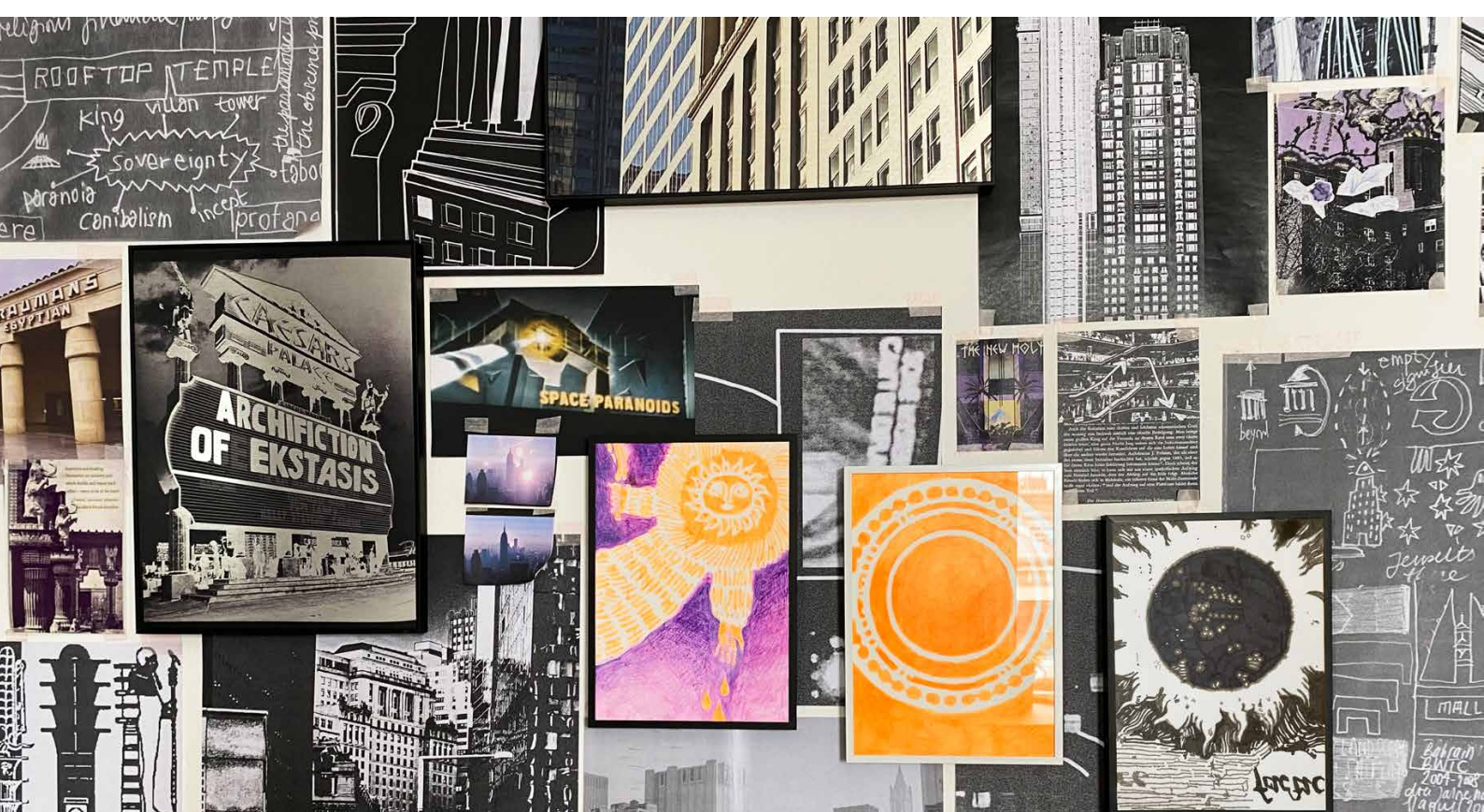
All over the world, we find elements of sacred architecture and mythological themes in casinos, leisure facilities, banks, and hotels. What kind of otherworldly desires and utopian fantasies are manifested here, and why?

Archi-Fictions of Ecstasy is a long term artistic research and theory fiction project about pseudo-sacred architecture. It's an experimental examination of leisure and entertainment architectures that imitate and reference mythological, religious, spiritual, and fantastical motifs.

The research was implemented as space-filling wall installations, as the sound installations Temple of Ga Ga and Freaky Fairy Flux Foundation, photo editions, drawings, collages, the artist book 'Rooftop Temples of New York City' (VfmK), and an experimental animation short film.



Detail of the wall installation *Haunted Landscapes of Desire*, E/// with Galerie Jünger, Wien, 2022
in the collection of Museion for contemporary art Bozen



Karin Ferrari analyzes images and architectural structures as products of pop and everyday culture to investigate contemporary phenomena. She explores the impact and use of signs and symbols in pop-cultural contexts, aiming to understand how the dissemination and migration of visual content function. A close connection between mysticism, technology, and pop culture was identified as early as 1999 by the American theorist Erik Davis, who coined the term techno mysticism. Inspired by Davis's reflections, Ferrari's concept of Trash Mysticism represents a pop-cultural version of occultism and spirituality emerging from contemporary technologized culture.

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The artist has examined this intersection in several video works, where she intertwines facts with fiction and speculation with scientific theories. Behind a detached, pseudo-scientific stance, she highlights a fascinating density of semiotic connections in imagery drawn from advertisements and music videos. Through this approach, Ferrari critiques contemporary media phenomena, such as fantastical conspiracy narratives rooted in a fascination with hidden signs and mysterious connections.

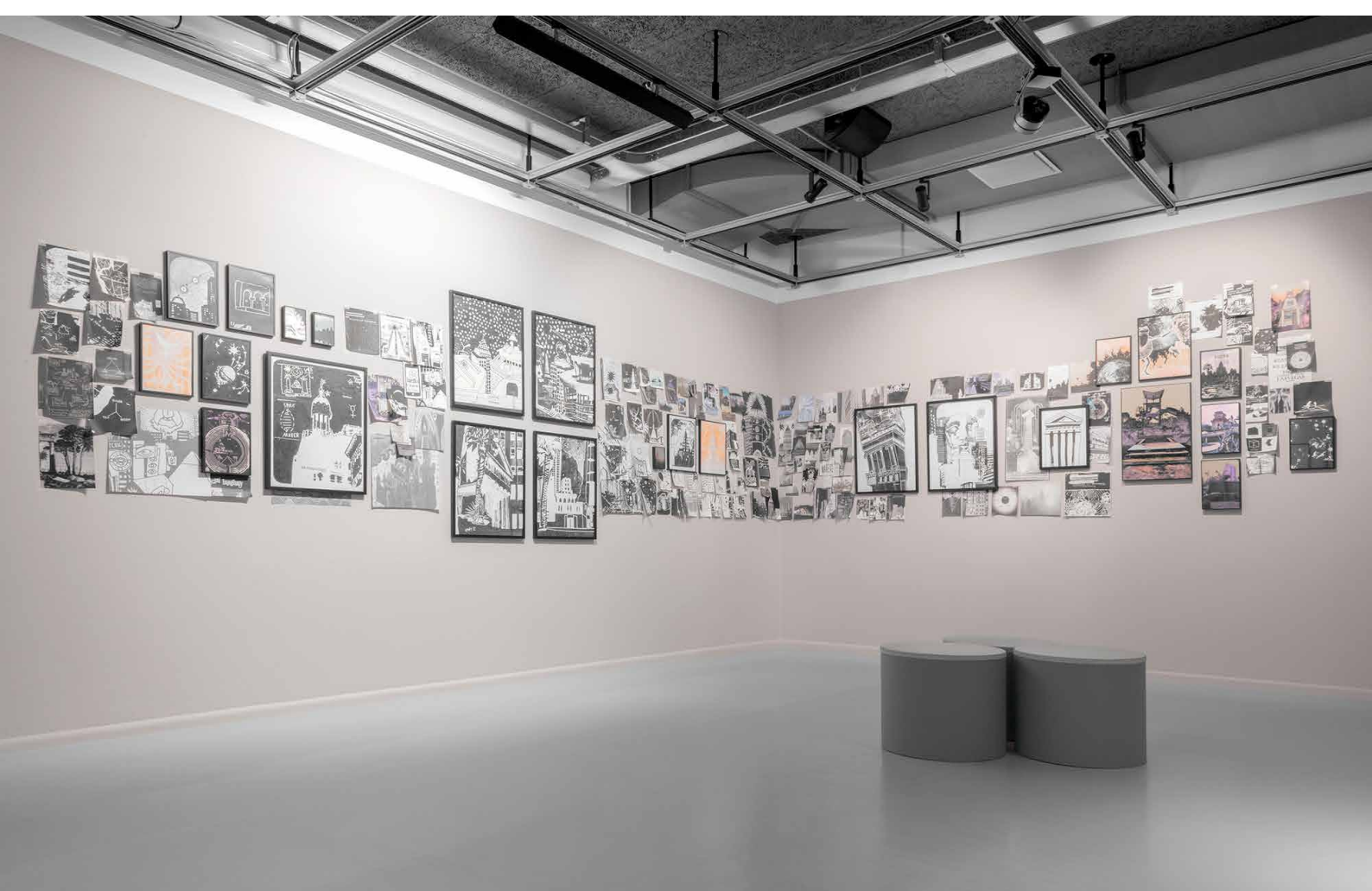
The interplay between the search for spiritual occult dimensions and a new technological collective memory becomes apparent in other works that address this cultural-critical field of inquiry. Since 2018, Ferrari has been working on the artistic research project *Archi-Fictions of Ecstasy*. During her research in multiple countries, she identified sacred architectural references in commercial buildings, recognizing this as a global phenomenon. During a six-month research stay in the United States, she discovered these pseudo-sacred forms almost everywhere—in casinos, banks, hotels, shopping centers, and other establishments.

Her publication *Rooftop Temples of New York City* emerged from a research residency in New York during the lockdown in the spring of 2020. In the nearly deserted Manhattan, Ferrari experienced the full effect of these structures for the first time. Infrastructure-related additions such as elevator shafts and water tanks, or multi-story penthouse units, appeared as cultic sites. The symbolic resonance of traditional sacred architectural elements extends into contemporary urban spaces, creating new realms of imagination.

The acquisition for the Tyrol regional collection includes the research and visual material for this artistic project, which Ferrari developed and assembled in the tradition of Aby Warburg's *Mnemosyne Atlas*.

— Rosanna Dematté, curator Tiroler Landesmuseum
about the acquisition of *ArchiFictions of Ecstasy* into the collection of Land Tirol

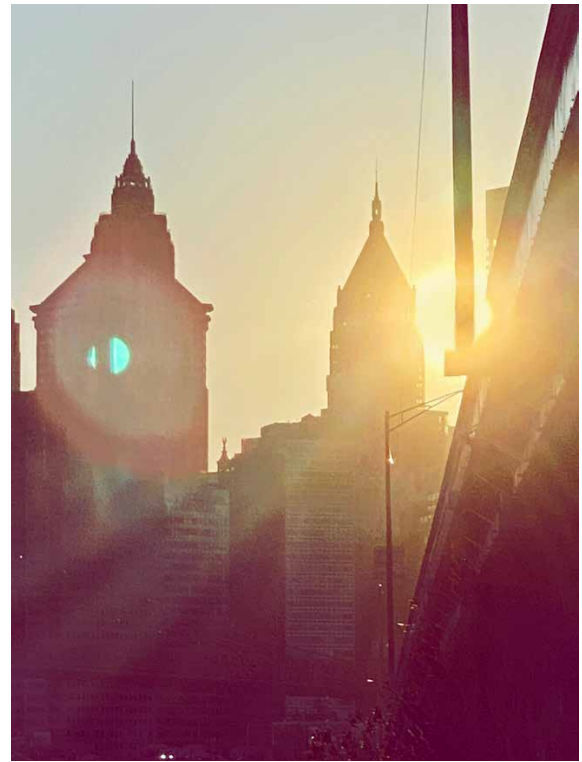
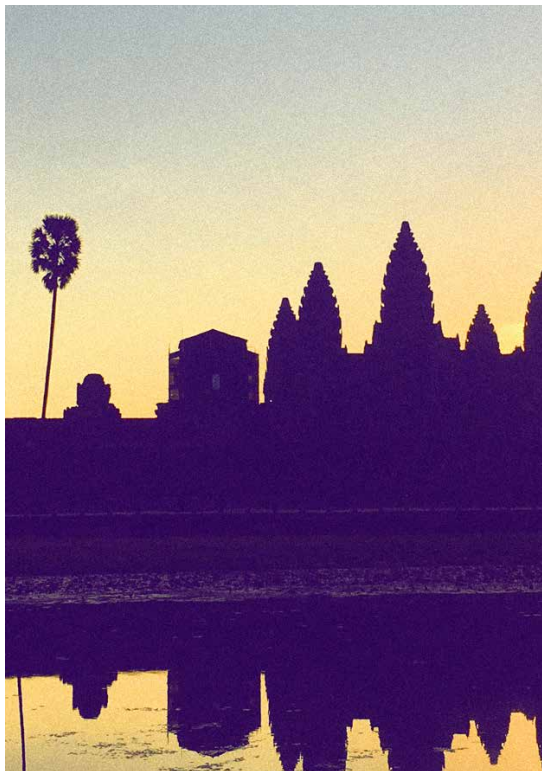




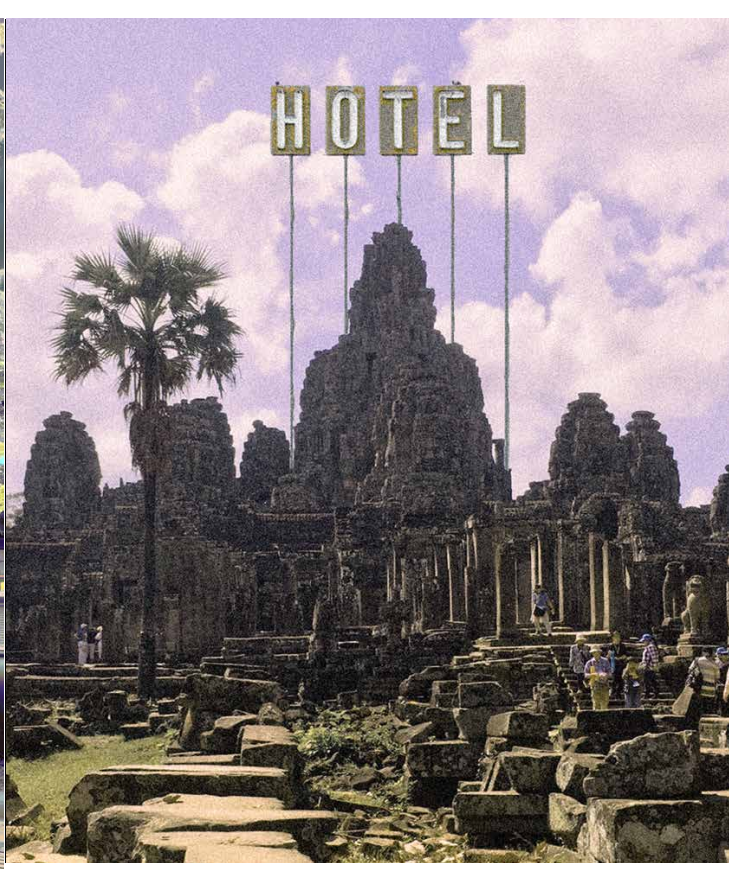
Exhibition view, Installation 'Shimmering Chasms. How to see invisible things', 150 cm x 700 cm, 2023
Triennale di Milano, Museum Ladin, Ciastel de Tor, Italy

,Karin Ferrari is an extremely versatile media artist. She uses visual material from pop and everyday culture to describe and investigate the phenomena of our times. Ferrari makes playful and skillful use of ambivalence as a technique, working with the grey areas between fact and fiction, with conjecture, conspiracy theories, and myths. The genesis of her artistic investigation lies in the analysis of speculative narratives engendered by internet subcultures and propagated through social media. Ferrari investigates and documents a wide range of paranoid political make-believe and esoteric utopian desires, subjecting them to her own interpretation in experimental docu-fictions. Since 2018, Ferrari's interest has shifted towards the topic of pseudo-sacred commercial architecture. (...) The collagesque installation on display here represents a progression of the theme and was created specially for this exhibition.'

— Günther Oberhollenzer, director Künstlerhaus Vienna
On the occasion of the Triennale di Milano 2023 in the Museum Ladin, Ciastel de Tor



Exhibition view, Karin Ferrari. 'Haunted Landscapes of Desire' E/// with Galerie Jünger, Palais Eschenbach, Vienna, 2022
(wall installation in the collection of the Museion for Contemporary Art, Bozen, Italy)



Can you discuss the concept of “pseudo-sacred commercial architecture” in your project *Architectures of Ecstasy* and what inspired this research direction?

I’m fascinated by how mystical motifs sneak into our everyday lives. The boundaries between sacred and profane space are highly porous, something that struck me during research trips in South East Asia.

Like many other Western tourists, I found it challenging at times to distinguish between sacred and secular spaces within traditional Balinese residential compounds. Temples doubled as living rooms, furnished with TVs and sofas. In shopping centers, Coca-Cola cans and Mentos mints were arranged as offerings alongside incense sticks and votive figurines. In a street nook tangled with electrical cables, a roadside shrine.

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Back at the hotel, it dawned on me that the division between the sacred and the profane—so deeply ingrained in the Western worldview—as artificial construct, that is thought differently in other cultures and . Floating in the hotel pool, I became preoccupied with imagining what it might feel like to exist in a world where spirit and matter aren’t perceived as two irreconcilable realms. I tried to perceive my surroundings—the pool bar, the columns on the hotel façade, the temple-like structure that served as a façade concealing the technical infrastructure of the pool’s waterslide, the glittery garden statue of the elephant god, and the distant hum of street noise—without judgment.

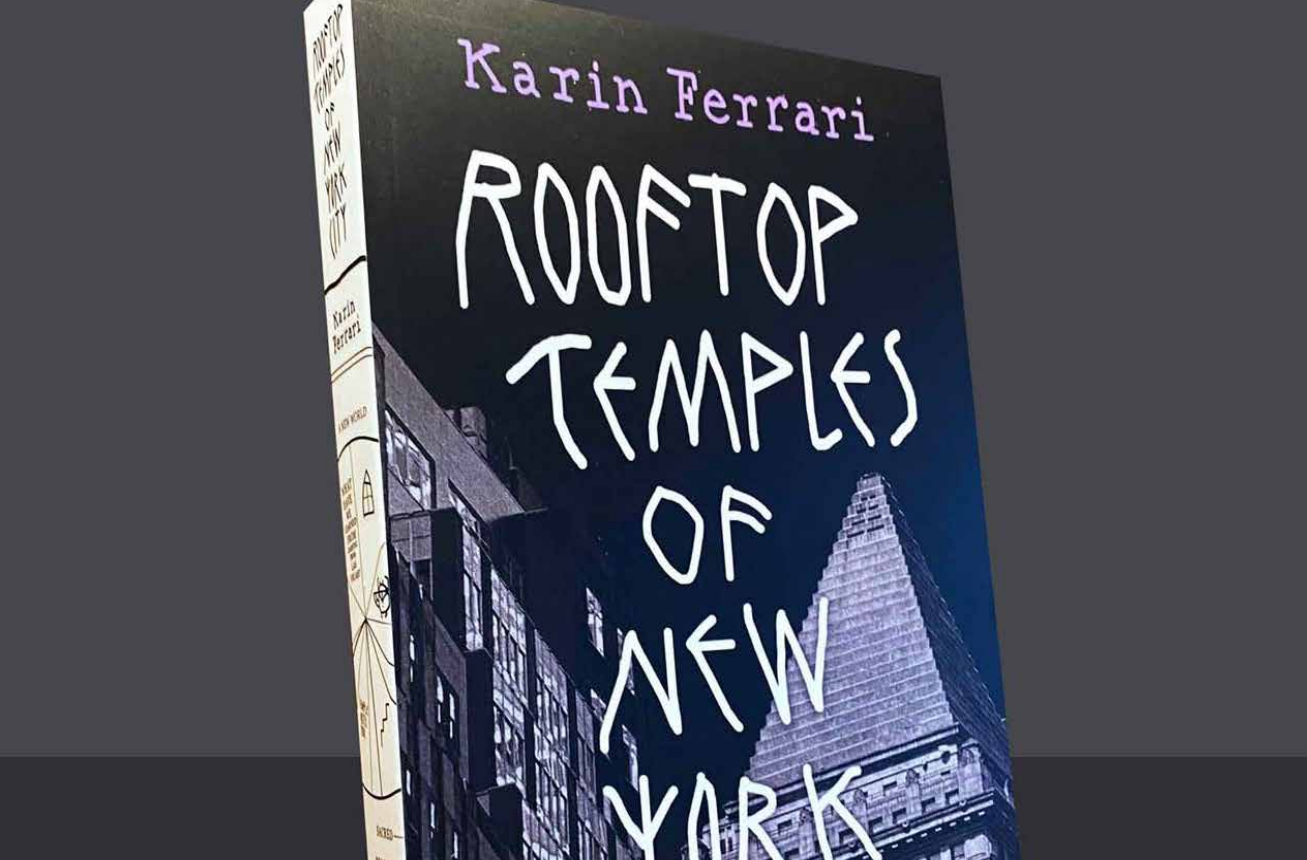
I can’t claim this exercise brought me to the non-dual shores of enlightenment. Still, it did cast the many sacred references in hotel architecture, which I had initially dismissed as postmodern kitsch, in a new and intriguing light.

Following this experience in Bali, I extended my travels across Southeast Asia and the United States, documenting pseudo-sacred architecture wherever I found it. The research and my experiences developed into a series of texts and short stories that were produced as the spoken word album *Freaky Fairy Flux Foundation* with the musician Francesco Fonassi and released as Heart of Noise Edition 11.

— Interview from Wowart Magazine, London, 2024



Installation *Rooftop Temples of New York City (Wallstreet)* at *Looking Elsewhere Being There*, 2024
 Cernmodern Arts Center in Ankara, Turkey
 Curated by Marcello Farabegoli, Co-curators: Charlotte Aurich, Pablo Chiereghin



Rooftop Temples of New York City

Artist book, monochrome photo essay, 300 pages, Verlag für moderne Kunst, 2020

It's not surprising that pseudo-sacral commercial architecture as a global phenomenon, is strongly present in the USA as well. In 2019, I expanded my artistic research to the United States. Being in New York City in March 2020 to research architecture was an exceptionally unique experience. As the metropolis emptied during the initial Covid-19 outbreak and lockdown, I had the opportunity to truly perceive the city's architecture. In Manhattan, a distinct architectural phenomenon caught my attention: Functional additions for infrastructure such as elevator shafts and water tanks, or multi-story penthouse units that indeed resemble cultic sites, protrude from numerous New York skyscrapers. I documented these structures, giving rise to the book "Rooftop Temples of New York City" (edited by Karin Ferrari), published in 2020 with Verlag für moderne Kunst.

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At first glance, the book looks like a flip-book tour of New York's high-rise buildings. Nevertheless, it is not a culinary souvenir or a harmless gift. Karin Ferrari publishes her collection of the "Rooftop Temples of New York City" as a lesson in uncertainty, as evidence of a self-nurturing suspicion. It is not the »Delirious New York« that architect Rem Koolhaas admired, but a *Mysterious New York* that makes people shudder and fear. To do this, Ferrari plays with the suspicions that are circulating in the Internet subculture, imitating the conspiracies that are spreading in social media channels.

— Thomas Trummer, Director Kunsthau Bregenz
Bregenz December 16, 2020



Thomas Trummer

Mysterious New York

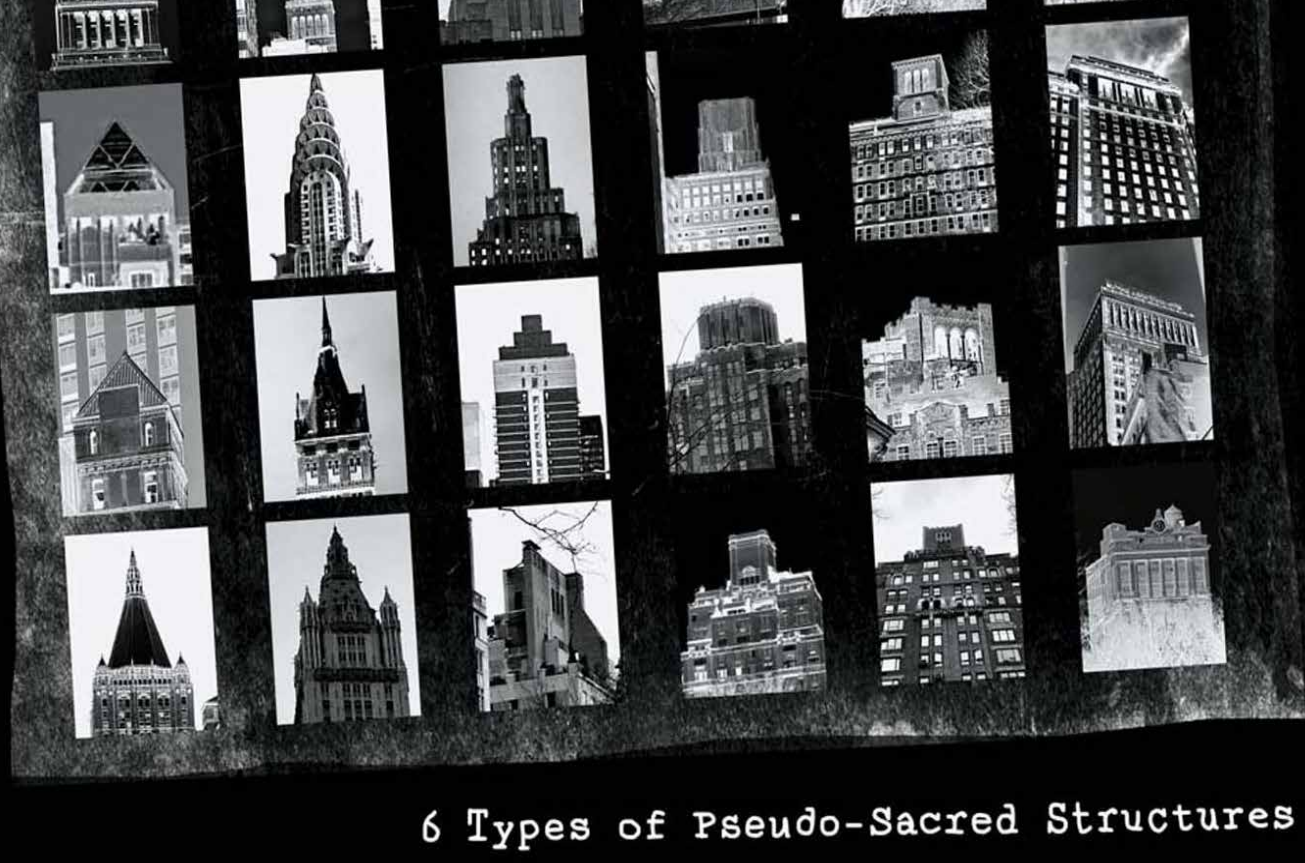
On the occasion of the presentation of the Art Prize of the City of Innsbruck 2020 to Karin Ferrari

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The skyscrapers of New York squeeze upwards. It is not uncommon for pyramids to close off the uniformly designed storeys. Banks and insurance companies, even the Wall Street building, are adorned with a pyramidal spire. What does that mean? Why only these triangular peaks? Photographs in a new book show these examples in black and white and in loose sequence. Many of these are reproduced in negative. As a result, they glow like X-rays or surreal solarizations. The Art Deco architecture conveys an air of uneasiness and gothic.

At first glance, the book looks like a flip-book tour of New York's high-rise buildings. Nevertheless, it is not a culinary souvenir or a harmless gift. Karin Ferrari publishes her collection of the "Rooftop Temples of New York City" as a lesson in uncertainty, as evidence of a self-nurturing suspicion. It is not the »Delirious New York« that architect Rem Koolhaas admired, but a »Mysterious New York« that makes people shudder and fear. To do this, Ferrari plays with the suspicions that are circulating in the Internet subculture, imitating the conspiracies that are spreading in social media channels.

In terms of design, Ferrari builds on simple effects of photographic alienation in order to advance the intrigues of the rumours. The negative becomes the pattern for decoding. Bright facades appear mystically darkened, daylight suddenly blackened in reversal. The tips of shadowy Manhattan canyons sparkle like torches. Normal chemical processes mutate into will-o'-the-wisps as in alchemy. Manhattan turns pale as magnesium. Then, for the first time, the images reveal what they ward off: disbelief, fear, the magical and evil.

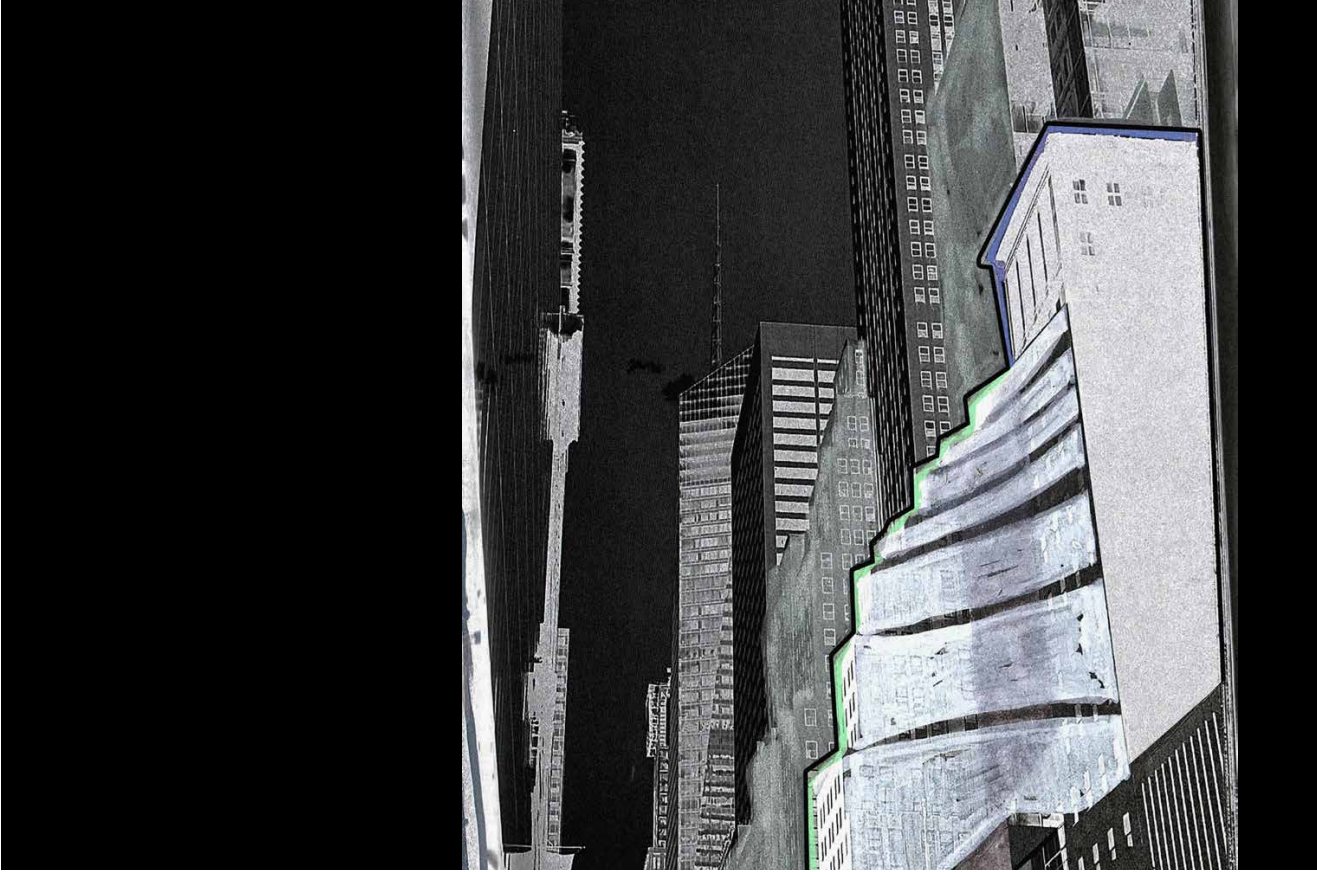


Where do the speaking architectural forms come from? – is it just trivial visual additions or thoughtless appropriations of style? – is it post-modern gimmicks avant la lettre that cannot stand the uniformity of the facades and therefore have to adorn themselves with narrative architecture, sometimes putting on Gothic tips, sometimes Masonic-Egyptian crowns? Or is it actually a sign of a hidden message or even a symbol of extraterrestrial intervention that only dons the robe of reliability in order to play an abysmal game? Any suspicion is a toxic injection.

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Ferrari finds clues in hotel complexes in Bali. Clues are the ingredients of all conspiratorial hunches. Residential buildings and temples, Mentos Mints and incense sticks, water slides and Neptune quotes, Coke cans and shrines are found in the same ambience: the differences between commerce and cult are leveled. What does the pseudo-sacral have to say? Is a mysterious power in the game?

Ferrari's work could not be more timely. During the first two weeks after the onset of the Corona crisis, the project of enlightenment experienced its historical climax. The goal of enlightenment, the objectification of arguments and the rationality of judgment seems to have been fully realized. Experts take the floor, facts and premises from medicine and mathematics provide the guidelines for behavior. Politicians act according to the guidelines of science, the churches refrain from worship services. But the triumph of reason is short-lived. As the crisis continues, the antitheses are nourished. Resistant views begin to ferment, fueled by suspicion and the lust for slander. In some political camps, the conspiracies are even gaining the upper hand. Unconfirmed reports have long been circulating not only in the Darknet channels. That the Enlightenment dialectic is undermining their project was an insight of Horkheimer/Adorno during the middle of the last century. Nonetheless, the thesis of reason unleashing resistance to itself hardly seems more substantiated than in the last few months since the beginning of the crisis.



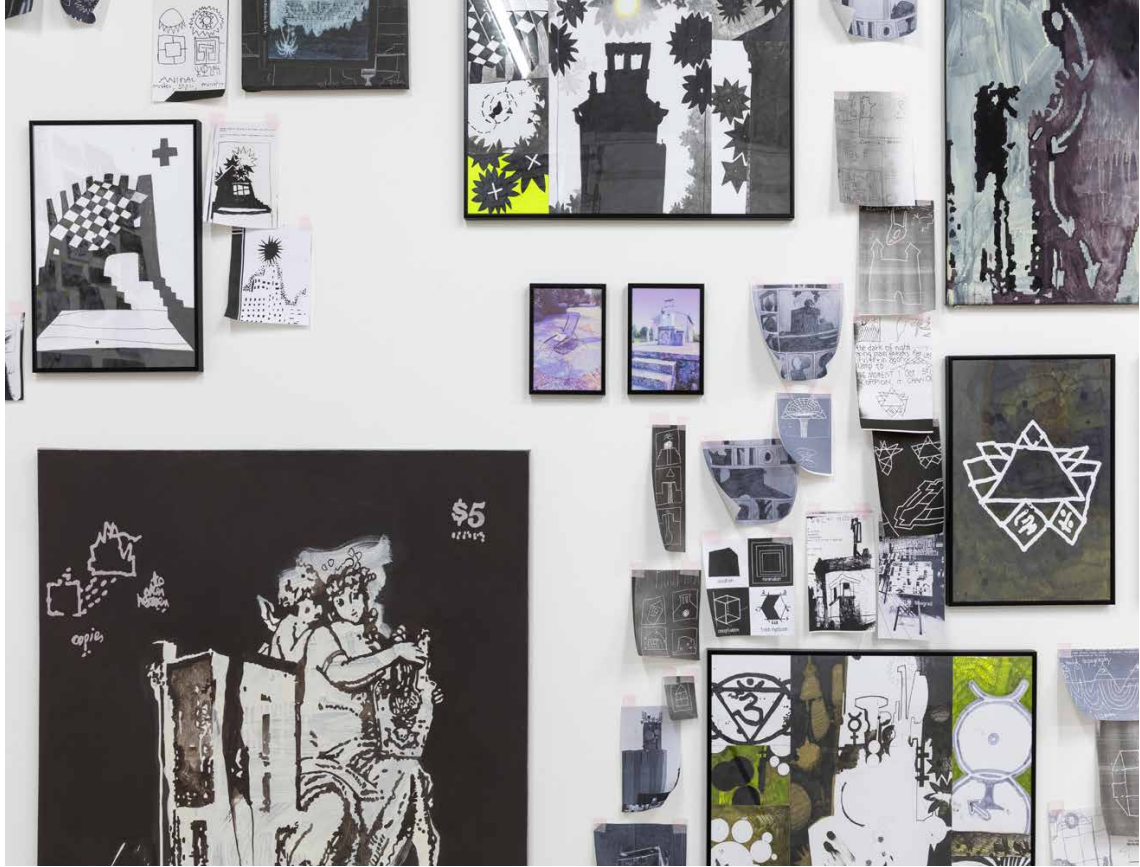
An elf hovers in a poster that Karin Ferrari sells on the Internet. It sparkles with iridescent lights on a deep blue background. She's a shady companion like Peter Pan. She points to an iPhone with her magic wand. She touches it at the loudspeaker slot, at the interface of machine monitoring and at the same time the opening where the device seems vulnerable like an open body. On the display you can see a pyramid like in the high-rise towers - a dystopian mixture, archaic and future, an occult vision in violet, behind it a halo as imagined by unctuous enlighteners or desired by spiritualists at the beginning of the last century. Next to it, a bright yellow UFO hovers on its approach to land. Single stars illuminate the firmament. However, they look like they were borrowed from a Christmas decoration. The triple number "666" sticks to one of these stars, an insidious omen that has been painted over the poster surface a second time with paintbrush, of course as if it weren't the quintessential number of evil, but a cheap purchase price.

Karin Ferrari imitates the principles that conspiracy theories use: the general suspicion that feeds on small details in order to undermine trust in one's own powers of judgment. What makes their projects so valuable: This happens in artistic processing and after patient research. Ferrari calls her art a "crazy iconology". The world of malignant thoughts returns in it, but not as a continuation of the conspiracy, but in a reverse thrust, as mimicry and clever art.

— Thomas Trummer, Director Kunsthaus Bregenz
Bregenz December 16, 2020



To Other Heaven
 Acrylics on Canvas, 80 x 120 cm, 2023
 courtesy Galerie Krinzinger and Karin Ferrari / Photo 2024 Tamara Rametsteiner



Exhibition view, AIR 2023 Vienna / Hungary / Croatia / Sri Lanka, Krinzinger Schottenfeld 2024
courtesy Galerie Krinzinger and Karin Ferrari / Photo 2024 Tamara Rametsteiner

In Kuberton, I often spent my nights drawing and writing on the terrace, surrounded by darkness and the sounds of boars roaming through the woods. These sounds were both frightening and comforting. A bit like watching a thunderstorm from a safe place. My constant companion was Emanuele the cat, curled up on a chair nearby.

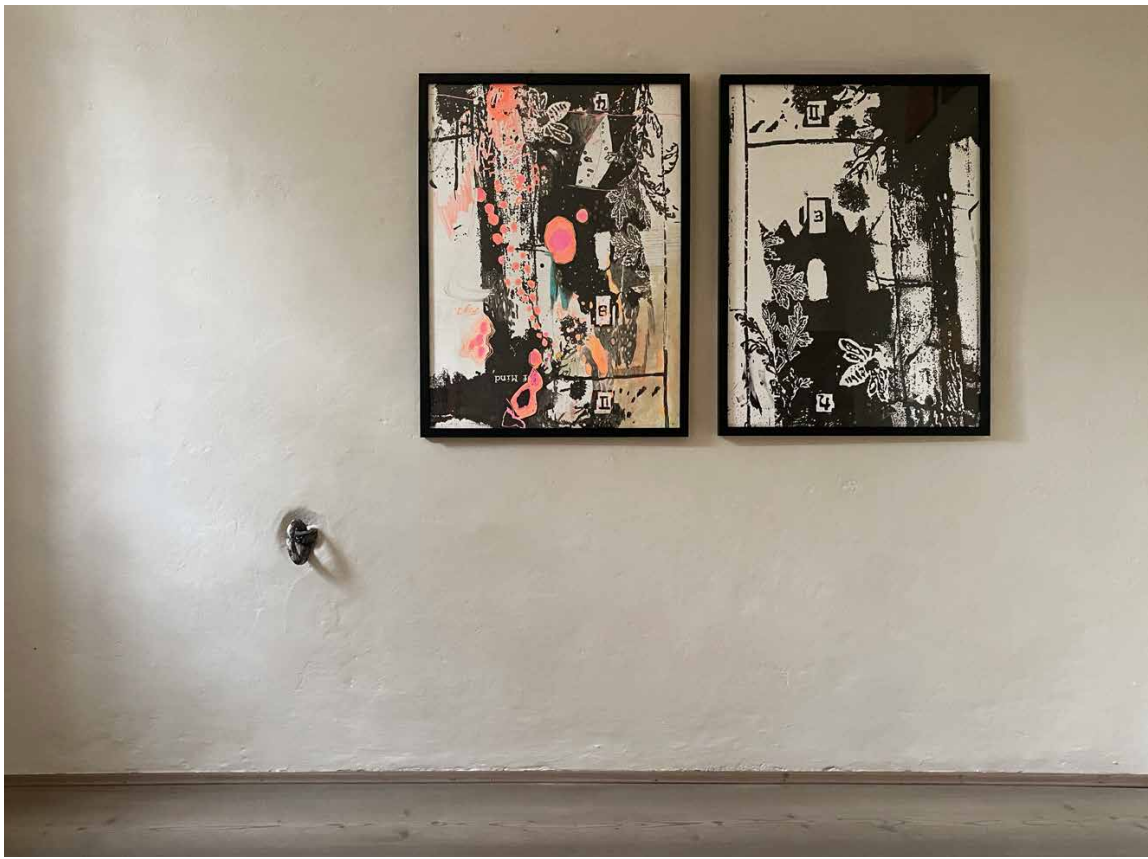
September 2023 was a strange time. Alien corpses were presented at the Mexican Congress. NASA held a media briefing on UFOs, and on TikTok, a declassified CIA paper from 1983 about astral projection was making the rounds. An unusually active solar cycle brought a late heatwave to Europe. I spent a lot of time at the pool. And at the beach. It was hard work.

The rooms at the residency were named after planets. Mine was Mars, with a big name tag on the door: MARS. During the residency, I often thought about the relationship between architecture, astronomy, and psychology. How can psychological dynamics be represented through spatial metaphors? On a grocery run, I got a sticker of SETI, the cosmic communication telescopes, and stuck it on my door beneath the Mars tag. The hills around the residency were crowned by towers that seemed to hover above the villages. I learned that many of these towers, which define the Istrian landscape, were originally defensive structures later converted into church towers. This duality fascinated me, especially in the context of my long-term research on pseudo-sacred architecture. How is it that seemingly separate realms like military and religion end up creating such similar forms?

Back in Vienna, the terrace drawings and notes from Kuberton evolved into paintings, collages, and texts exploring deep mystical truths about the universe + stuff. At the AIR 2023 exhibition at Krinzinger Schottenfeld, I presented this ongoing artistic process and research as an immersive wall installation titled Dream Spells/Outer Flux. The display integrated original artworks within a contextual cloud of photocopied reference materials—sketches, photos, diagrams, and more.

On my last night in Kuberton, as I stood on the terrace looking toward the lights of the big coastal cities, a shooting star streaked across the sky.

(Karin Ferrari, Dream Spells/Outer Flux)

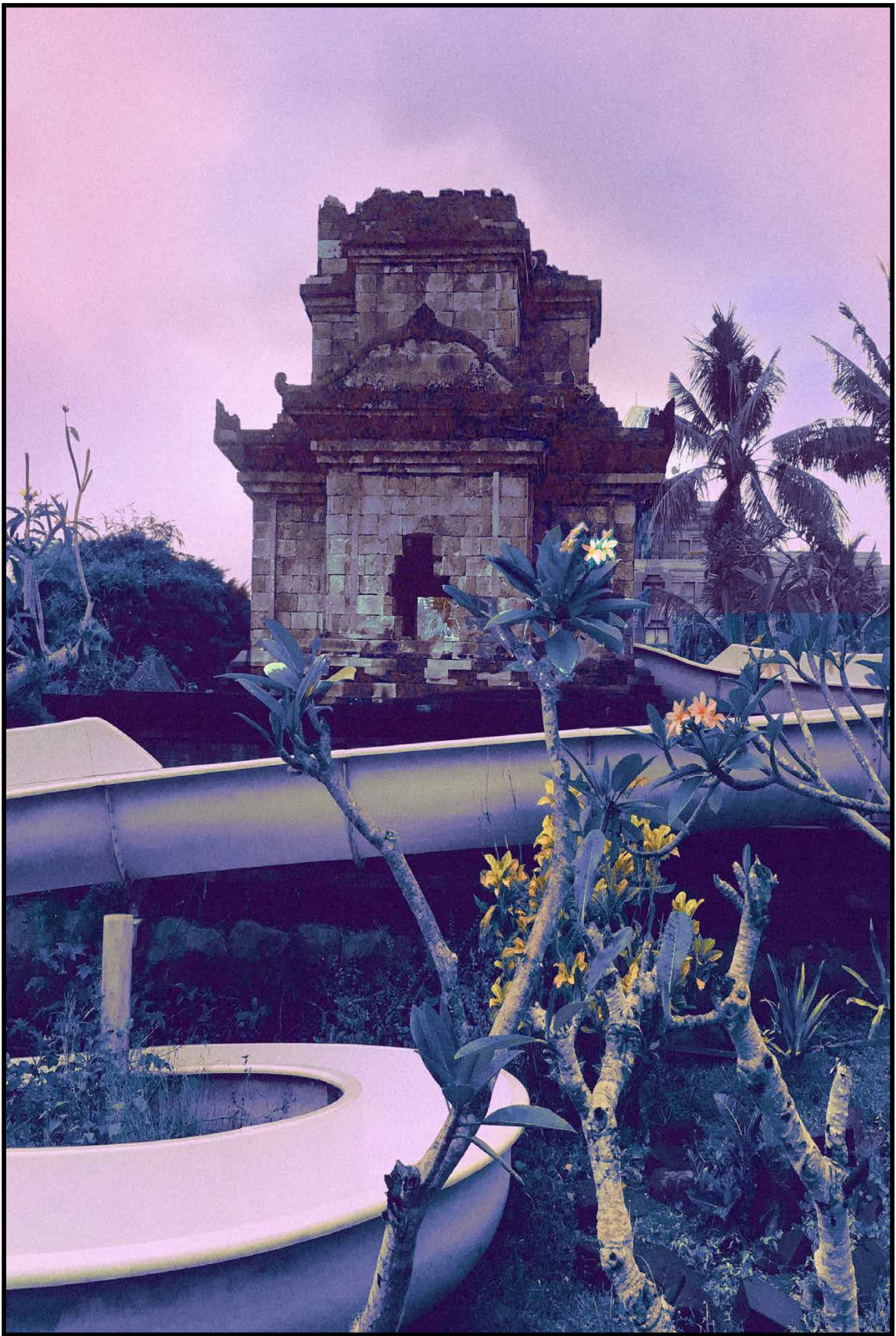


World Electric, Body Electric, drawings with marker on paper, framed
in the exhibition Fingerspitzengefühl, Karin Ferrari + Lee Nevo at Galerie Gefängnis Le Carceri, Kaltern, 2024

Archi-Fictions of Ecstasy is an ongoing research and theory fiction project that was realized a number of times as large scale wall installations that emphasize the research and associative character of the project. I exhibit original artworks (drawings, paintings, photoeditions) within a cloud photocopies of reference images.

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The starting point for the works presented in the wall installation at Krinzinger Schottenfeld was a particular type of structure typical for Croatia. The hills around the Galerie Krinzinger AIR in Kuberton, Croatia are marked by towers hovering above the villages. I first didn't think too much about them, assuming they're just church towers. Then I found that actually many of these towers were originally defensive architecture later converted into church towers. An intriguing thought, particularly within the context of my artistic research about pseudo-sacred architecture. The imaginative realm that religion and military share has been in the focus of my artistic research for many years now. In Kuberton explored this through drawings, and sketches for a visual essays. I wrote/drew a short story about intergalactic communication, which stripped to it's core is basically the same thing: contact with otherness. All based on real events, of course.



Waterpark, Hyat Regency Yogyakarta, 2018

Temple of Ga Ga

+

Freaky Fairy Flux Foundation

During Karin Ferrari's research trips across Southeast Asia as part of her BMKOEES Artist Residency in Yogyakarta in 2018, she documented hotels, banks, and other structures that mimic sacred architecture for her research project, Archi-Fictions of Ecstasy. In addition, Ferrari delved deeper into these strange spaces through short stories inspired by her encounters with people, objects, and specters, blending her observations with elements of fiction, theory and myth.

These semi-fictional adventures and mystery stories were further developed into the spoken word sound installation TEMPLE OF GA GA and in collaboration with the musician and sound artist Francesco Fonassi transformed into the album FREAKY FAIRY FLUX FOUNDATION. Ferrari's intent was to create stories of magical realism set in everyday environments where the boundaries between the sacred and the profane blur. Each spoken sound composition weaves a short story within a specific environment and architecture, whether it be a shopping mall, a temple ruin complex, a hotel, or even the cosmic waste layers of the trash strata, transforming it into a metaphorical fabric beyond their physical presence.

In a way, the spoken-word pieces are an evolution of Ferrari's DECODING THE WHOLE TRUTH video series (2011-2022), in which the artist herself often speaks the off voice.

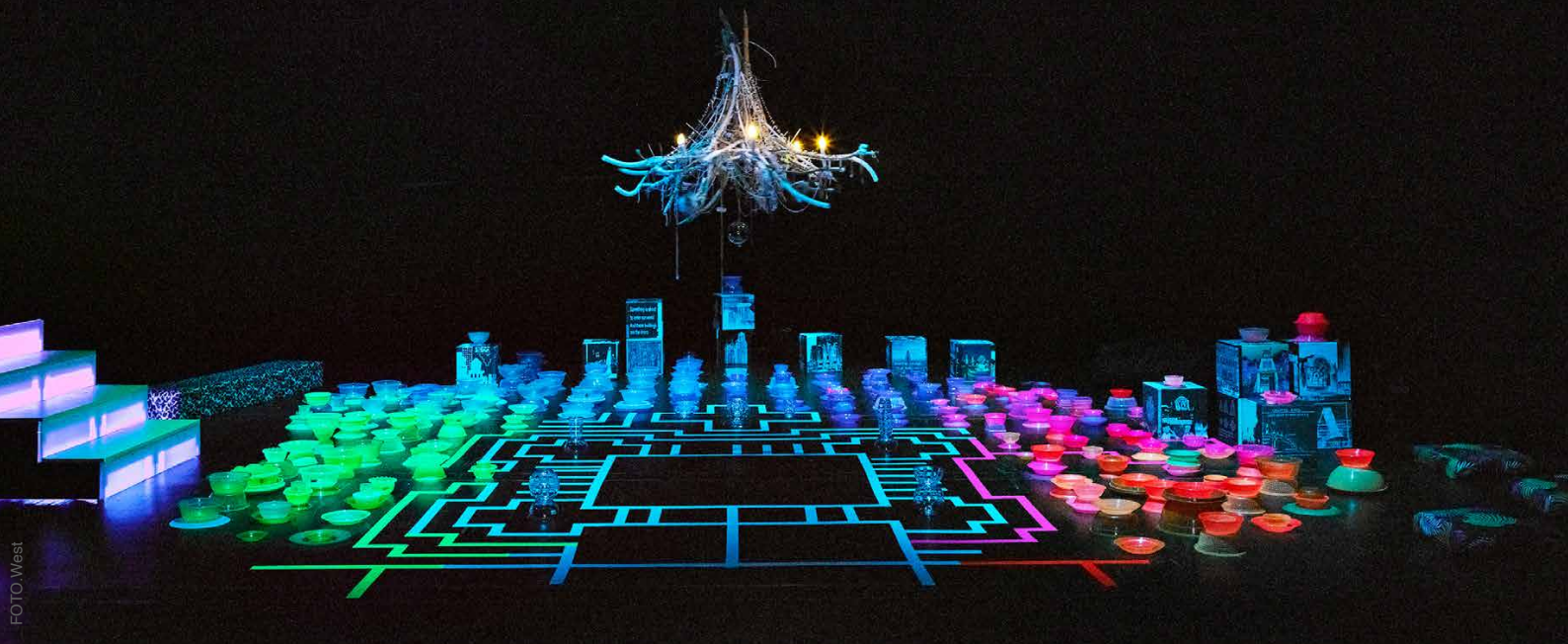


Temple of Ga Ga, Vorbrenner Projekt im BRUX - Freies Theater Innsbruck, 2022 Fotos: Daniel Jarosch

'Something like Laurie Anderson, but with lots of stuff.'

*'Something like Eat Pray Love, but no love.
Instead shopping mall demons, Templar machine elves in Jerusalem, a weird cat in Paris
and a Techno-truck apparition in Angkor Wat. All based on real events.'*

*'I have never thought such mysterious, calming, and eerie soundtrack would help me to open my third eye.
Thank you for this.'* @strangereveryday81923



Temple of Ga Ga

Sound installation, 27 min, 9m x 9m. (Adaptable) Plastic bowls imported from Indonesia, masking tape, downwood, e-waste, wallpapered cubes. Sound by Karin Ferrari (spoken word) and Francesco Fonassi (music). A Vorbrenner project at the BRUX - experimental TheaterInnsbruck, October 2022. Stadtmuseum Bruneck, March 2023. RfdInsel and Heart of Noise Festival, Innsbruck 2023, Galerie am Stadtplatz, Wörgl November 2023. Made with support of the city of Innsbruck, Land Tirol and Autonome Provinz Bozen-Südtirol. Dokfest Kasesl with support by Bundesministeriums für Kunst, Kultur, öffentlichen Dienst und Sport, Sektion IV – Kunst und Kultur

[LINK video documentation \(excerpt\) 4:50 min, https://youtu.be/uAPRmKMK-6Q](https://youtu.be/uAPRmKMK-6Q)

A psychedelic, tricky-trashy installation that creates a listening situation that involves visitors in a holistic experience of disembodied sound, materiality, objects, storytelling, and subjective sensory perception.

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About the Sound: The sound is a collaboration with the musician and sound artist Francesco Fonassi. Karin Ferrari writes and speaks the texts. Original music and soundscapes are produced using analog synthesizers like Buchla 200 and Korg Ms10, while the voice is processed through tape machines and vintage tape echoes. Atmospheric, abstract elements alternate with spoken word texts, set to music.

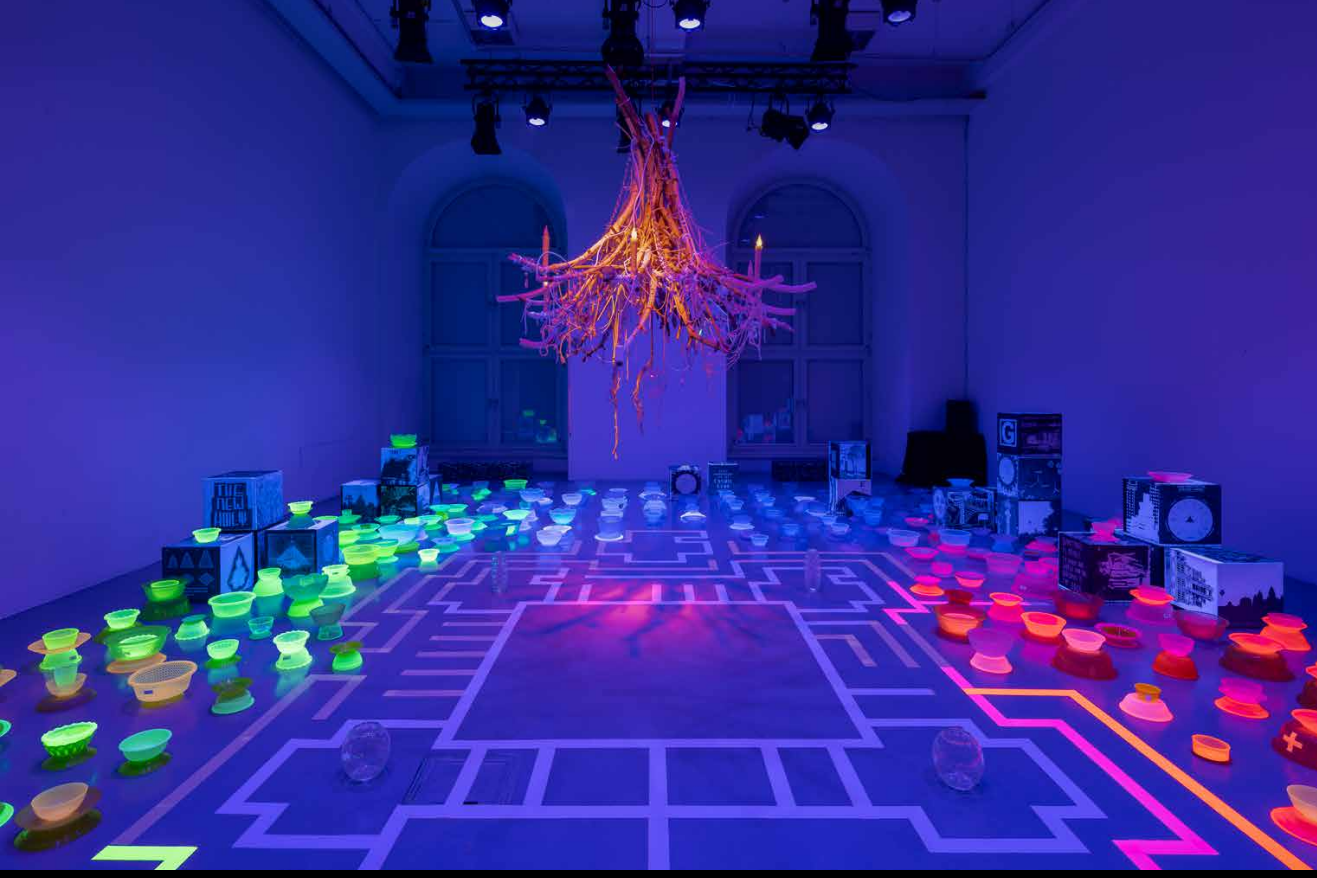
The texts are semi-fictional adventures and mystery stories, drawing inspiration from Ferrari's experiences during her research trips in Southeast Asia. Her intent was to craft tales of magical realism within ordinary backdrops, where the boundaries between the sacred and the profane blur. Every spoken sound composition weaves a story within a distinct location, where the very fabric of the space—be it a shopping mall, a temple ruin complex, a hotel, or even the cosmic refuse layers of the cosmic trash strata—morphs into a metaphorical tapestry beyond its physical presence.

The installation: Karin Ferrari collected the bowls during her BMKÖS Artist Residency in Yogyakarta, and shipped them for a fortune to Europe. Indonesia holds a notable position as a global plastic producer, with a manufacturing sector that generates a diverse array of plastic items, encompassing packaging materials, consumer goods, and industrial products. Throughout the city of Yogyakarta small shops proliferate, displaying an abundance of these plastic bowls, forming sprawling stacks along the dusty streets, forming intricate towers of plastic. The captivating fractal beauty of these bowl towers strikingly recalls the fractal intricacy present in the local temple architecture, prompting a profound resonance with the artist.



FREAKY FAIRY FLUX FOUNDATION in der Ausstellung Monitoring im KV, Fridericianum beim Dokfest Kassel, 2024. Foto von Nikolas Wefers





Karin Ferrari's work *Freaky Fairy Flux Foundation* is a subversive meditation on the sacred in the age of capitalism. At the heart of the sound installation is the tension between cultural and architectural symbols: mythologically charged spaces, sacred temple structures, malls, spas, and banks—places where people seek fulfillment, whether spiritual or material. In the form of a hyperreal travelogue, the spoken sound compositions, created in collaboration with musician Francesco Fonassi, trace the tourist imperatives of experiencing sacred sites. Plastic bowls, collected from Indonesia's epicenter of global plastic production, transform in their accumulation of superficial objects into a metaphysical space for pause and ritual experience. Everyday objects undergo an aesthetic transformation, trash and esoterica are treated as valuable visual and narrative resources.

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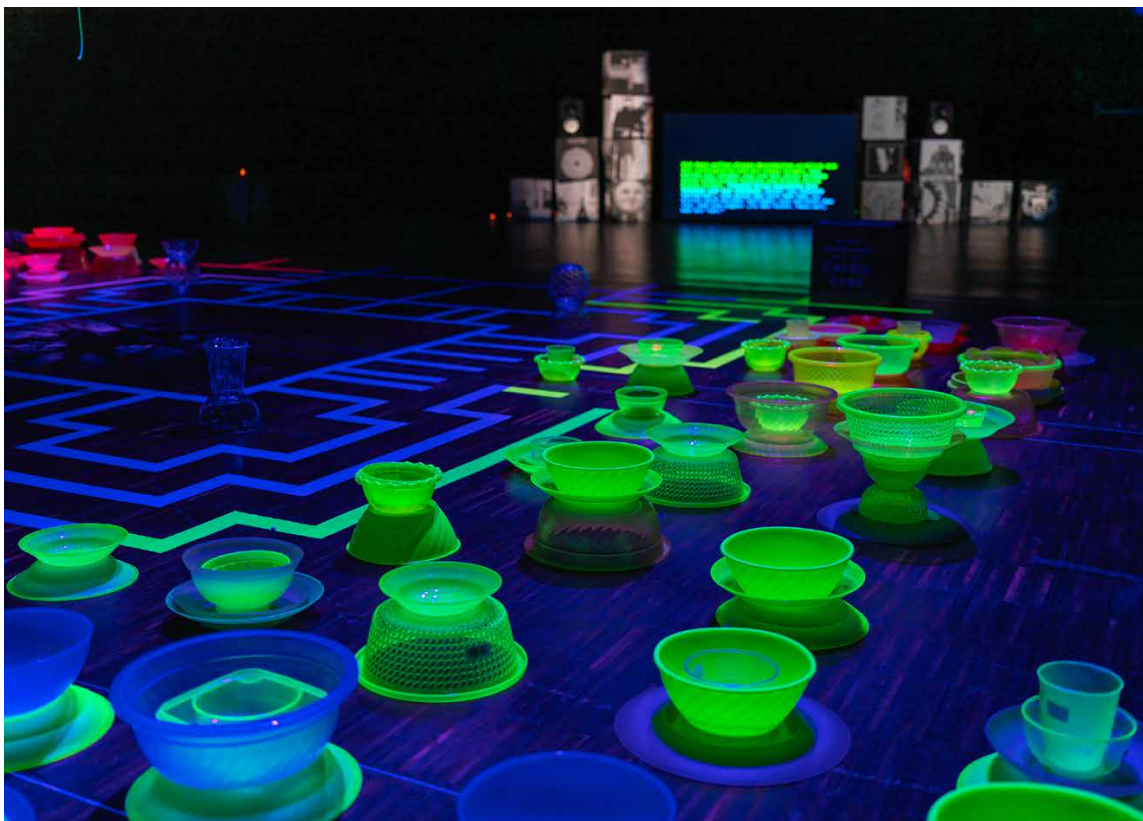
With subtle irony, Ferrari illustrates the cultural dilemma surrounding the loss of authentic spiritual experiences. Once serving transcendence, the stages of her journey are now centers of materialism. Ghosts and goods coexist with little disruption, yet even the "interdimensional entities" now struggle for airtime in the attention economy of visitors. It's not always clear whether gods are being summoned or demons exorcised. The deconstruction of religious language in the text reveals the unrestrained appropriation of sacred imagery. Some encounters seem like hallucinations or virtual experiences, repeatedly highlighting the instability of meaning itself.

Freaky Fairy Flux Foundation also addresses the destruction of specifically feminine traditions and mysticism. The worship of goddesses was pushed out of religious tradition in the first centuries of Christianity. Numerous symbols of the female body and reproduction as sources of magic and power were removed from the canon in favor of patriarchal interpretations. In her artistic treatment, Karin Ferrari follows the theories of philosopher Silvia Federici, who argues that control over women and their supposedly occult practices was necessary to establish the capitalist order. The processes poetically highlighted in Ferrari's work mirror Federici's argument that female bodies and their productive abilities were deliberately suppressed and disciplined to enable the transition to capitalism.

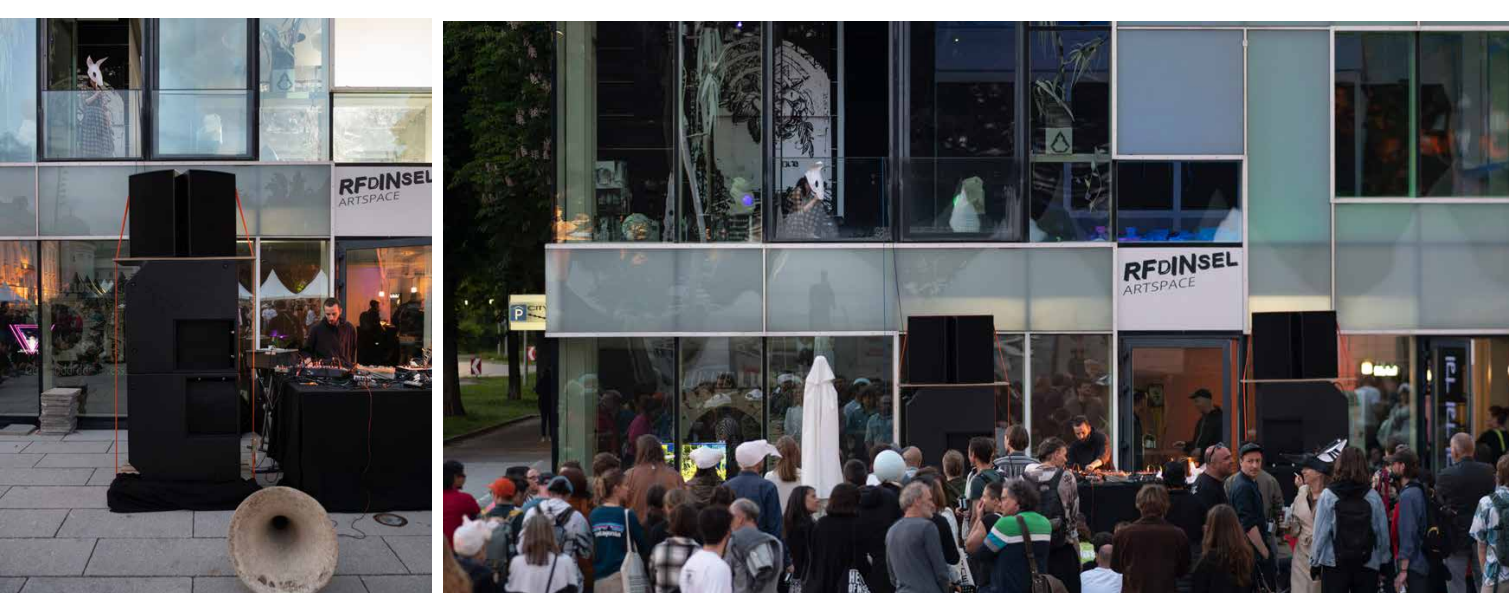
— Miriam Schmidtke

Catalogue text for the exhibition *Monitoring* in the Kasseler Kunstverein, Fridericianum
On the occasion of Dokfest Kassel - the 41. Kasseler Dokumentarfilm- und Videofestes 2024









Freaky Fairy Flux Foundation, Heart of Noise Festival 2023, RFDInsel, Innsbruck, 2023 Foto: Daniel Jarosch

FREAKY FAIRY FLUX FOUNDATION

Performance/concert, Karin Ferrari x Francesco Fonassi, presentation of the tapes FREAKY FAIRY FLUX FOUNDATION RFDInsel in Innsbruck at the Heart of Noise Festival 2023

Tape made in collaboration with the musician and sound artist Francesco Fonassi.

Music by Francesco Fonassi.

Spoken word, texts, font and image by Karin Ferrari

Heart of Noise Edition 11 released with Villa Recordings, Design by Another Studio, Brescia

>> **FULL ALBUM** <https://villarec.bandcamp.com/album/freaky-fairy-flux-foundation>

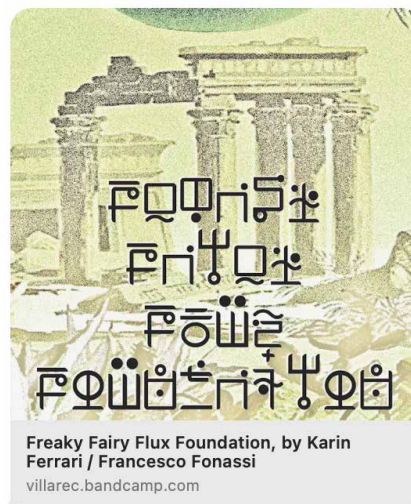
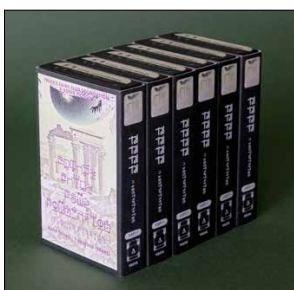
'One of the most exquisite releases in the series so far.'

Kristoffer Cornils, Groove Magazine

The Italian musician and sound artist Francesco Fonassi complements Ferrari's spoken word performance with live voice manipulation and synchronized sound material, produced using analog Buchla and Korg synthesizers, tape loops, grooves, and effects. These magnetic landscapes dynamically replicate the live sound architectures of the artist's ceremonial trash mysticism universe, transforming the audience into a close-knit ritual community. Enveloped within a white fantasy landscape, the voice and sound clusters intertwine, serving as acoustic receptors for a culture clash that samples the evoked soundscape of neopaganism and blends it with technoid sound cultures.

— Karin Pernegger, curator and former director of Kunstraum Innsbruck

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GROOVE

REVIEWS FESTIVALS & KONZERTE

Heart of Noise 2023: Bitte keine Konventionen!



Alles wie immer vor dem Innsbrucker Alpenpanorama? Nicht ganz – Karin Ferrari und Francesco Fonassi live (Alle Fotos: Daniel Jarosch)

2. Juni 2023 — Kristoffer Cornils

Programmatistischer Anarchismus und radikale Offenheit zeichnen das **Heart of Noise** in Innsbruck aus, einer der besten Adressen für Fans nicht-standardisierter Musik in Europa und alle, die es werden sollten.

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Am letzten Maiwochenende lud es zum 13. Mal in die Alpenkulisse, diesmal mit Singeli aus Dar es Salaam genauso wie mit Harsh Noise aus Wien und verdubbelte Trommelrhythmen aus Tbilisi. Obwohl die Auswirkungen der laufenden Festivalkrise sich anscheinend auf die Dimension des Programms niederschlugen, bot es alternativkulturellen Reichtum.

Zwischen den Altären des Kapitals

Die *FREAKY FAIRY FLUX FOUNDATION* der in Wien lebenden italienischen Medienkünstlerin bringt schwarz schimmernde Trash-Skulpturen und mystisch anmutende Typografien zusammen. Sie ist wohl als visuelles Pendant zu ihrer gemeinsamen musikalischen Arbeit mit dem italienischen Elektroakustiker Francesco Fonassi zu verstehen, die als elfte Ausgabe der festivaleigenen Veröffentlichungsreihe Heart of Noise Editions erschienen ist. Es ist das erste Release auf Kassette, woran sich wohl ebenfalls zeigt, dass beim Heart of Noise in diesem Jahr etwas sparsamer budgetiert werden muss als noch im Jahr zuvor, als die zehnte Katalognummer mit einem umfassenden, alle bisherigen Veröffentlichungen umfassenden Box-Set gefeiert wurde. Es bleibt zu hoffen, dass *FREAKY FAIRY FLUX FOUNDATION* nicht nur via Magnet-, sondern auch über das Breitband veröffentlicht wird – es ist eines der schönsten Releases der Serie bisher.



Karin Ferraris FREAKY FAIRY FLUX FOUNDATION

Die „Sonic Fiction“, wie die Veröffentlichung in Anlehnung an einen von Kodwo Eshun geprägten Begriff untertitelt ist, klingt nach den späten Siebzigern und frühen Achtzigern, nach *Riddles of the Sphinx* und anderen Spoken-Word-Platten, in denen die musikalische Gestaltung eher zur atmosphärischen Unterstreichung von Wortmagie dient. Die Zurückhaltung Fonassis ermöglicht es, Ferraris verbalem Reisebericht konzentriert zu folgen. Mit monotoner Stimme besucht sie eine religiös konnotierte Pilgerstätte nach der nächsten und nutzt sie immer auch als Sprungbrett für Reflexionen. Es geht von Angkor Wat nach Jerusalem und Bali, quer durch alte sumerische Mythen und nicht selten an McDonald's-Filialen vorbei, immer aber thematisch durch abstrakte Themenfelder hindurch.



Alternativ- vs. Hochkultur bei der Festivaleröffnung (Foto: Daniel Jarosch)

In Ferraris essayistischen Ausführungen kontrastiert sie Tradition und Moderne aus einer zeitgenössischen Position, folgt den historischen Spuren von den Kreuzzügen bis hin zum Kapitalismus und beleuchtet die Parallelen zwischen magischem Denken und einer finanzialisierten Welt, in denen die unsichtbare Hand des Marktes genauso unergründlich würfelt wie die eines Gottes. Es entbehrt nicht einer gewissen Ironie, dass diese Auseinandersetzung mit den Altären des Kapitals an genau diesem Ort und zu diesem Zeitpunkt erstmals live präsentiert wird, kostenfrei im öffentlichen Raum.

Denn ringsherum werden bereits Zelte für das nächste Sportfest aufgebaut, das verlässlich Geld in die Kassen der Stadt spülen wird, während in der Bar des Haus der Musik teure angezogene Menschen nicht minder teuren Champagner schlürfen. Dass all

komplex-KULTURMAGAZIN

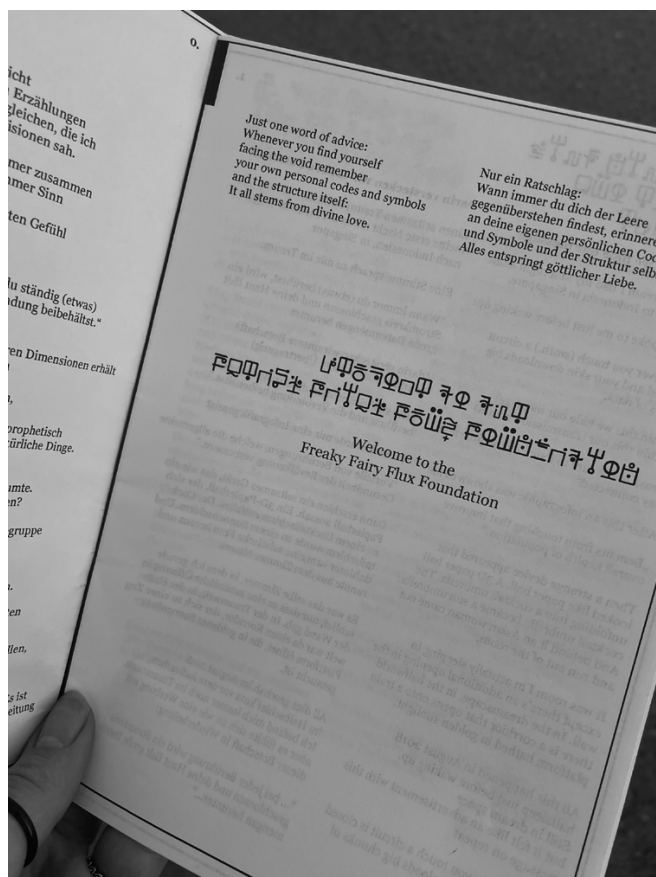
Plattform für Kunst und Kultur

„Please make sure to touch all the time and stay connected“ – mit KARIN FERRARI und FRANCESCO FONASSI ins HoN

26. Mai 2023 26. Mai 2023

Am gestrigen Abend startete das Heart of Noise Festival (<https://www.heartofnoise.at/de/2023/home>) im Reich für die Insel, das Karin Ferrari und Francesco Fonassi mit ihrem transdisziplinären Projekt FREAKY FAIRY FLUX FOUNDATION zeremoniell eröffneten. Wir haben uns mit den beiden darüber unterhalten, welche Theorien und Glaubenssätze hinter ihrer experimentellen Kollaboration stecken. Wer die Performance noch nicht gesehen hat, hat heute um 19:30 Uhr (RFDI) nochmals die Möglichkeit.

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Booklet zur
FFFF-
Performance
mit der
designnten
Schrift von
Karin
Ferrari

Künstlerin. In diese Richtung geht auch ihr aktuelles Projekt FFFF: Es vereint das Trashig-Abgefahrene, das in unserer Alltagskultur steckt, mit Naturkräften wie sie in Mythologien eine Rolle spielen. „Ich versuche, herauszufinden, wie sich Technologie mit belebter Natur verhält und welche Codes sich dadurch für unsere Gegenwart ableiten lassen“, erklärt Ferrari, die sich im Rahmen ihrer Arbeit auch intensiv mit zeitgenössischen Theoretiker:innen wie Bruno Latour, Donna Haraway und Erik Davis beschäftigt. Insbesondere letzterer trug mit seinem Werk „TechGnosis. Myth, Magic and Mysticism in the Age of Information“ erheblich zu ihrem Weltverständnis bei, indem er etwa die These vertritt, dass selbstverständlich anmutende Gegensätze wie sakral/profan, Natur/Kultur, Spiritualität/Technologie etc. nur in unseren kulturell geformten Vorstellungen getrennte Dimensionen bilden.

„Solche Anschauungen halten sich, weil sie auch Vorteile mit sich bringen und sich mit einem solches Verständnis die Natur halt auch leichter ausbeuten lässt. Ein Baum ist schneller gefällt, wenn man ihn nur als Baum betrachtet und nicht als belebtes Ding, das unsere Ahnen repräsentiert“,

so Ferrari, die Davids Anschauung teilt, dass sich diese Konzepte – vor allem auch in unseren Alltagspraktiken und -Gegenständen – nicht so einfach voneinander unterscheiden lassen. „Aus irgendeinem Grund wollen wir nicht die phantastischen, mystischen und spirituellen Kräfte hinter Phänomenen wie Smartphones, Elektrizität oder Kapitalismus erkennen. Sie wirken aber auch in diesen Kategorien“. Als Beispiel nennt Ferrari die Sprache selbst, vor allem im Englischen entdeckt sie Bezüge in gewöhnlichen Begriffen wie „savings“ (im Sinne von „Ersparnissen“ oder einer „Rettung“), ebenso „credit card“, worin der lateinische Begriff „credere“ für glauben steckt. „Viele Aspekte von Finanz und Wirtschaft sind geprägt von religiösen Vorstellungen“, führt Ferrari aus, die all diese Gedanken auch in ihrer Kunst aufnimmt. Erik Davis schreibt selbst in einem Text über ihr künstlerisches Schaffen:

Karin Ferrari ist eine Künstlerin des trash stratums und deren heiligen und unterschwelligen Ikonographie. Durch die Arbeit mit einer Vielzahl von Materialien, einschließlich digitaler Medien, Assemblage und traditionellem analogen Handwerk, hat die Künstlerin ein irritierendes, lustiges und verstörendes Werk geschaffen, das gleichzeitig aktiv nachforscht und sich passiv der zeitgenössischen esoterische Strömungen unterwirft : okkultur Symbolismus, Technopop-Paranoia, gnostische Verschwörungstheorie.

– ERIK DAVIS (IM RAHMEN VON KOER TIROL 2022)



FFFF-
Ausstellungsansicht
im RFDI

„Trash Mysticism“ nennt Ferrari ihre künstlerische Arbeit, die bereits 2019 unter gleichnamigen Titel als Ausstellung im Ferdinandeum (<https://komplex-kulturmagazin.com/2019/08/22/diy-spiritualitaet-als-thema-zeitgenoessischer-kunst-t/>) zu sehen war. Von dieser Ausstellung blieben noch die mit samtigen Leoparden-Muster überzogenen Hockerbänke, die nun im oberen Stockwerk des Kubus platziert sind – ästhetische Alltagsobjekte, die Ferrari damals extra für die Ausstellung anfertigen ließ. In FFFF umrahmen die Bänke ein auf dem Boden aufgeklebtes Organigramm, das von einem Kronleuchter, gebastelt aus Ästen und Kristallglas, beleuchtet wird. Daneben leuchten eine Unmenge neonfarbiger Plastikschüsseln, in einem Farbverlauf von grün bis violett, ornamentartig aufgetürmt. Diese Gefäße stammen nicht etwa von IKEA, sondern wurden direkt aus Yogarkarta importiert, wo Karin Ferrari vor ein paar Jahren für einen Residency-Aufenthalt lebte. „Ich hatte eine richtige Obsession mit diesen Schüsseln“, gesteht die Künstlerin, die von diesen Alltagsobjekten in den Straßenständen der indonesischen Stadt regelrecht magisch angezogen war. „So gestapelt auf den Verkaufstischen haben sie Ähnlichkeiten mit der fraktalen Architektur der Tempel dort“, so Ferrari, die darum bemüht ist, mit diesen Plastikgegenständen eine Ästhetik zu erzeugen, die zugleich trashig wie sakral anmutet. „Das ist nicht einfach, weil das schnell ins Kitschige kippen kann“. Die Schüsseln hat Ferrari bereits 2019 in einer Ausstellung im Diözesanmuseum Bruneck ausgestellt, damals in Form einer Skulptur zusammen mit mittelalterlichen goldenen Messkelchen – „das hat ganz gut funktioniert“, wie sie resümiert.

FFFF ist eine Weiterentwicklung des Projekts „Temple of Ga Ga“, das Ferrari 2022 im Rahmen der Ausschreibung Vorbrenner im BRUX – Freies Theater Innsbruck umsetzte. Dieses war auch ausschlaggebend dafür, dass die Künstlerin von den Organisatoren des Heart of Noise eingeladen wurde, das Festival zu eröffnen. „Für mich als Künstlerin ist das ein großer Push, der mir weitere Perspektiven und Möglichkeit eröffnet“, zeigt sich Ferrari dankbar, die vor allem die Großzügigkeit hervorhebt, die Freiheit zu erhalten mit einem genreübergreifenden Format zu experimentieren. Dabei ist auch der zentrale Standort des Kubus – direkt zwischen dem Hofgarten, dem Landestheater sowie dem Haus der Musik von Bedeutung, wo Subkultur auf Hochkultur, Tourismus und städtisches Alltagsleben trifft. Mit Ferrari eröffnete das Festival dieses Jahr in einem wahrhaftig zeremoniellen Setting. Der Kubus wurde zum „monolithischen Tempel“ erklärt, von dem herab Karin Ferrari aus dem Fenster Botschaften der FFFF predigte, während ihr Kollaborator Francesco Fonassi das ganze Spektakel mit Soundkulissen untermalte:

Freaky Fairy Flux – The Self Help Group

Astral Travel for Beginners

Welcome to this crash course

In intergalactic communication.

[...]

This is completely ideology free. This is safe.

This is gentle. It's simply an instruction on tools.

(Auszug aus der Spoken-Word-Performance)

Vereinzelte Personen im Publikum wurden eingeladen, Masken zu tragen, die Ferrari selbst aus Papiermaschee gebastelt hatte – sie verkörpern „Phantasiewesen“, wie sie sie nennt, manche darunter ähneln Tierköpfen wie Schlangen, Stieren oder Vögeln, andere wiederum eher Astronauten. Was sie aber gemeinsam haben, ist ein aufgekritzeltes Symbol auf der Stirnmitte – „das ist ihr drittes Auge“, merkt die Künstlerin an. Die Masken haben für Ferrari selbst auch eine praktische Funktion: „Das macht schon was mit einem, wenn man so eine Maske aufhat“, so fühlt sich sie sich während ihrer Live-Performance darunter gut aufgehoben: „Für mich hat es vor allem etwas Beruhigendes“.





Karin
Ferrari bei
der FFFF-
Performance

Im Rahmen des Festivals wurde das experimentelle Soundprojekt von Ferrari und Fonassi als 11. Heart of Noise-Edition veröffentlicht – dieses Jahr erstmals im Kassetten-Format, was insbesondere Fonassi gelegen kam, der ein Verfechter des analogen Sounds ist: „I hate computers to play with, that's why I jumped some years ago totally into reel-to-reel-tape machines and analogue synthesizers“, wie er erzählt. Dabei spielt für ihn vor allem auch die analoge Soundqualität eine Rolle, die sich sehr stark von digital produzierter Musik unterscheidet. Somit knüpft auch seine Arbeitsweise an die konzeptuelle Arbeit Ferraris an: „I think our matching point lies especially in ideas of past and future fictional theories“, so Fonassi.

Produziert wurde die Kassetten-Auflage im Underground-Space/Studio SPETTRO (<https://spettro.info/oceano>) unter dem Label Villa Recordings in Brescia – beides Projekte, die der italienische Soundkünstler Fonassi vor ein paar Jahren mit seinem Kollektiv gründete. Auch das ästhetisch ansprechende Verpackungs-Design der Kasette (by [another studio](https://anotherstudio.it/) (<https://anotherstudio.it/>)), das in Kombination mit Ferraris entworfener okkultur Schriftart an die

Optik von Orakelkarten-Verpackungen erinnert, erweckt Neugier und verleitet zum Kauf – auch damit sei eine Brücke zum boomenden Esoterikmarkt geschlagen. Ob die Kasette ihre Wirkung erzielt, muss wohl jede:r für sich selbst herausfinden. Wir sind nach diesem vielversprechenden Einsteig jedenfalls gespannt, wie weit das diesjährige Heart of Noise unser drittes Auge zu öffnen vermag.

Die Sound-Performance wird heute (FR, 26.5.23) um 19.30 nochmals live im RFDI durchgeführt. Die Installation FREAKY FAIRY FLUX FOUNDATION ist von FR 26.5.–SO 28.5. von 14-19 Uhr im Kubus zugänglich.

| Brigitte Egger

Veröffentlicht in: *brigit, Kultur, kunst, theater* | Schlagwort: *Francesco Fonassi, Heart of Noise, Karin Ferrari, Okkultismus, Performance, Pop, Reich für die Insel, Ritual, Sound*

Ein Gedanke zu „Please make sure to touch all the time and stay connected“ – mit KARIN FERRARI und FRANCESCO FONASSI ins HoN ”

1. Pingback: [Brüche sind hier Programm: Ein Nachbericht vom Heart of Noise Festival 2023 – komplex-KULTURMAGAZIN](#)



Temple of Ga Ga beim Heart of Noise Festival 2023 im RFDInsel in Innsbruck



Exhibition view Beauty Case Diözesanmuseum Hofburg Brixen, photo: Jürgen Eheim, im Auftrag des Südtiroler Künstlerbundes



Temple To Go

Sculptures and installation made from plastic bowls from Indonesia in the exhibition: Beauty Case. Preserving the beauty of creation. Hofburg Brixen, 2019

CREATING MY OWN HALLUCINATION

Michael Rainer

Driftwood of the Anthropocene. Washed up on the shores of the present. A substance that already bears art in its name. The leading material of our global civilization. Its production, trade, and use know no bounds. In intellectual discourse, plastic is condemned with contempt, yet it has also nestled into the last corner of our lives. You're my plastic-fantastic lover. The stuff dreams are made of in the 20th century is plastic. Jefferson Airplane recognized this as early as 1967, when the plasticized revolution was still in its infancy.

In the last 25 years, we have wrapped the world in plastic and preserved it for eternity. Its beauty shines under the clear plastic wrap of supermarkets and is brought to life by advanced, organic display technologies. Leatherette, artificial flowers, artificial stone, synthetic resin. No natural material, no handcrafted surface is safe from the stupendous quality of imitation by plastics. We all have a claim to light, shine, color, and pay homage daily to the "ape" among materials, whose universal power of imitation Gottfried Semper already predicted a bright future for in the middle of the 19th century.

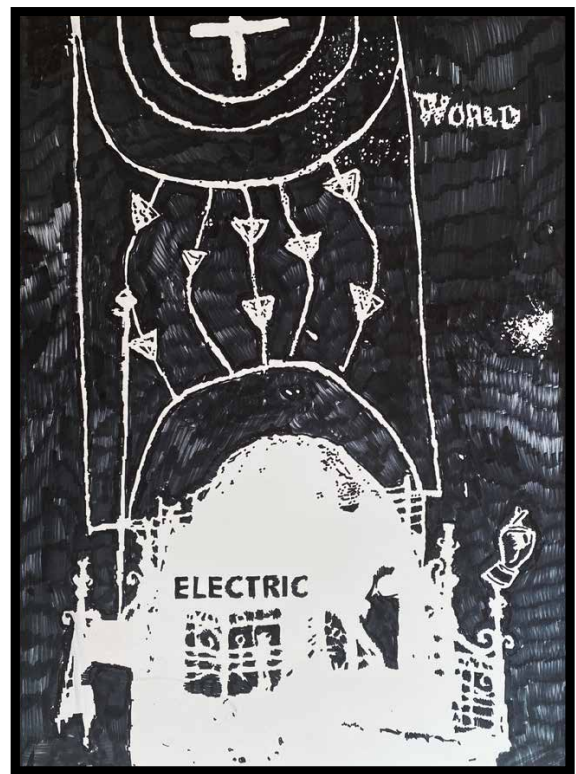
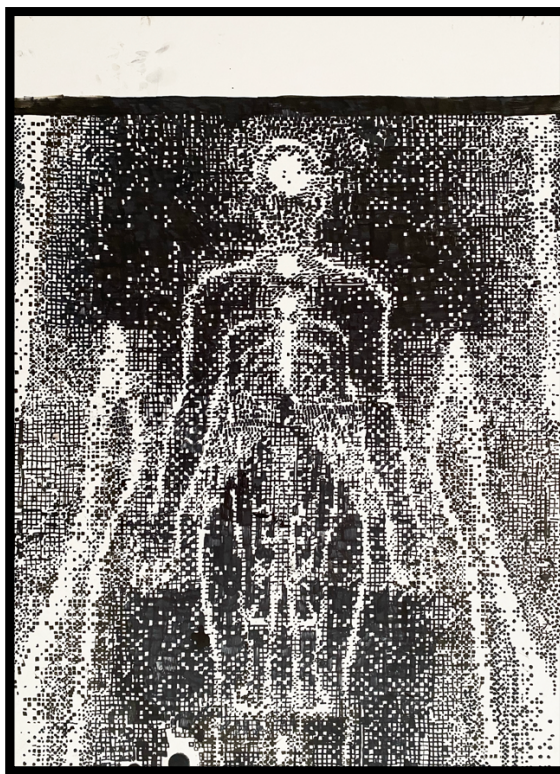
Karin Ferrari has had a whole container full of plastic bowls, plates, and cups from Indonesia shipped to Central Europe. The result is plastic objects, assembled from the semi-transparent wonder material of industrial mass production. Screamingly colorful and almost indestructible, they attract the public's attention in their museum showcases. Placed between two golden goblets from the late Middle Ages, the plastic objects find themselves here. They bear witness to humanity's alliance with the plastics industry. Karin Ferrari's plastic objects stand for the apotheosis of a material whose egalitarian power is one of the great, unwritten cultural achievements of humanity.



The two medieval goblets connect Karin Ferrari's plastic objects with the central act of the Christian sacrificial meal. In the liturgical meal, creator and creation merge in the transubstantiation. "Do this in remembrance of me." The exhortation seems to be in the wrong place nowhere more than in the rooms of a museum. In its functions as a cultural archive and cultural mediator, the museum acts as a memory of creation. Its showcases organize remembrance and assign a cultural added value to things. From the liturgical remembrance of the creator has become the cultural remembrance of creation.

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Karin Ferrari's plastic objects are memory machines. Their material, their shape, and the place of their storage trigger culturally specific memories that carry us further and further into a seemingly endless cosmos of cultural relationships, where everything seems connected to everything else. The existence of the plastic objects holds the promise of teleporting thoughts into a mystical space that is literally located between all worlds. As cosmic driftwood from a foreign world, Karin Ferrari's plastics have stranded with us. In conversation, Karin Ferrari speculates about the art-stuffs as the smallest modules of giant fractal structures in which one can probably only see a cosmic temple shrine. The art-stuffs are memory splinters of a larger idea, which remains as elusive as the tourist-driven parallel experience of Hindu or Buddhist spirituality in Southeast Asia. Ferrari doubts herself: "I may have created my own hallucination." The only thing that provides certainty is the objects. Visible, tangible, and interpretable. Considered in terms of their materiality as art, they remain strangely intangible in their museum showcases, where they invite us on a trip to a completely different place and a completely different time. All certainties are suspended there, and we have to form our own picture of a world in which Tibetan occultists, Indonesian tourists, and European liturgists collide. Welcome to the age of trash mysticism. You never know what to expect. Except one thing. It's engine room is the echo chamber of our collective memory made out of plastic.



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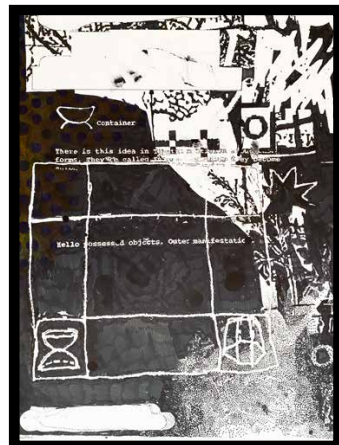


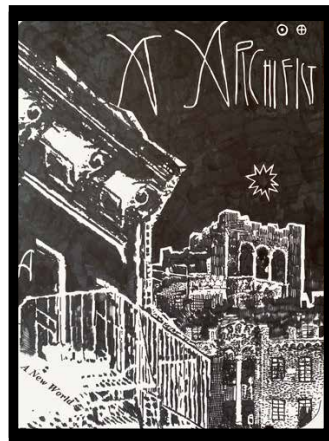
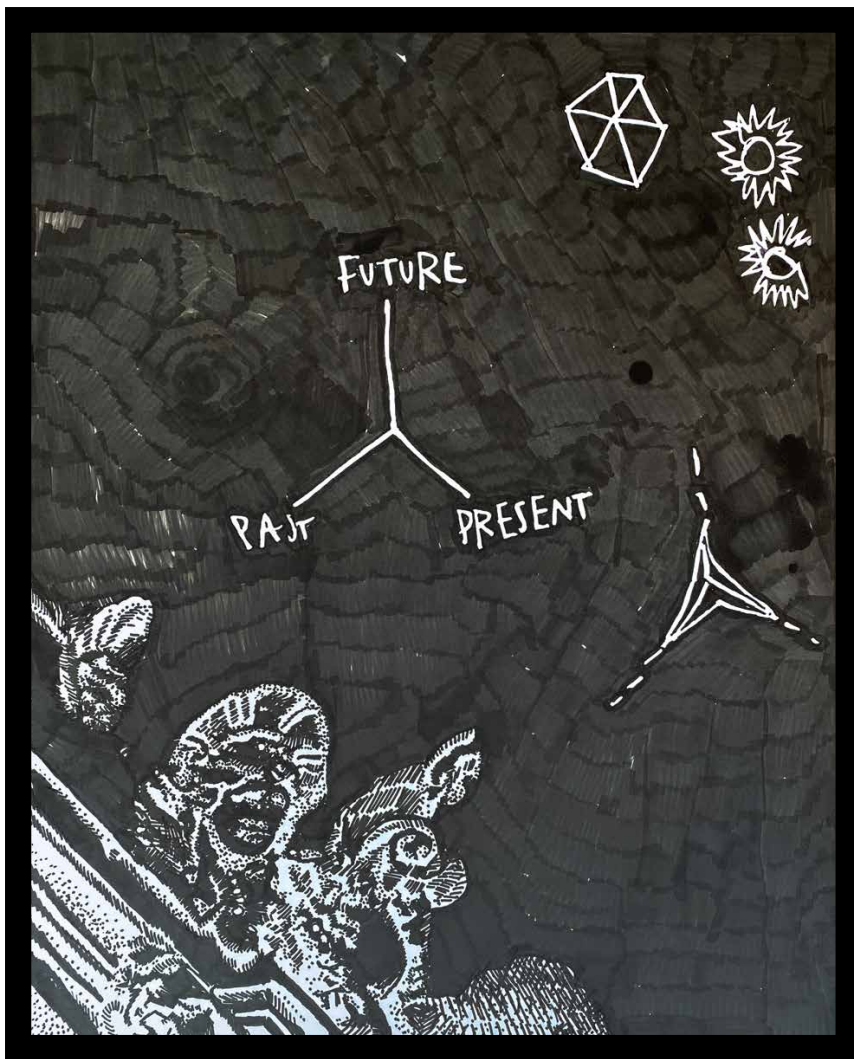
World Electric, Body Electric, drawings with marker on paper, framed
in the exhibition Fingerspitzengefühl, Karin Ferrari + Lee Nevo at Galerie Gefängnis Le Carceri, Kaltern, 2024

Since 2020, Karin Ferrari has been working on a series of works on paper and canvas. This new graphic series is a further development of her video practice, where she overlays moving images with hand-drawn animations, traced directly with her finger on the trackpad. In her graphic works, she translates this dynamic interplay of digital and manual processes onto paper and canvas.

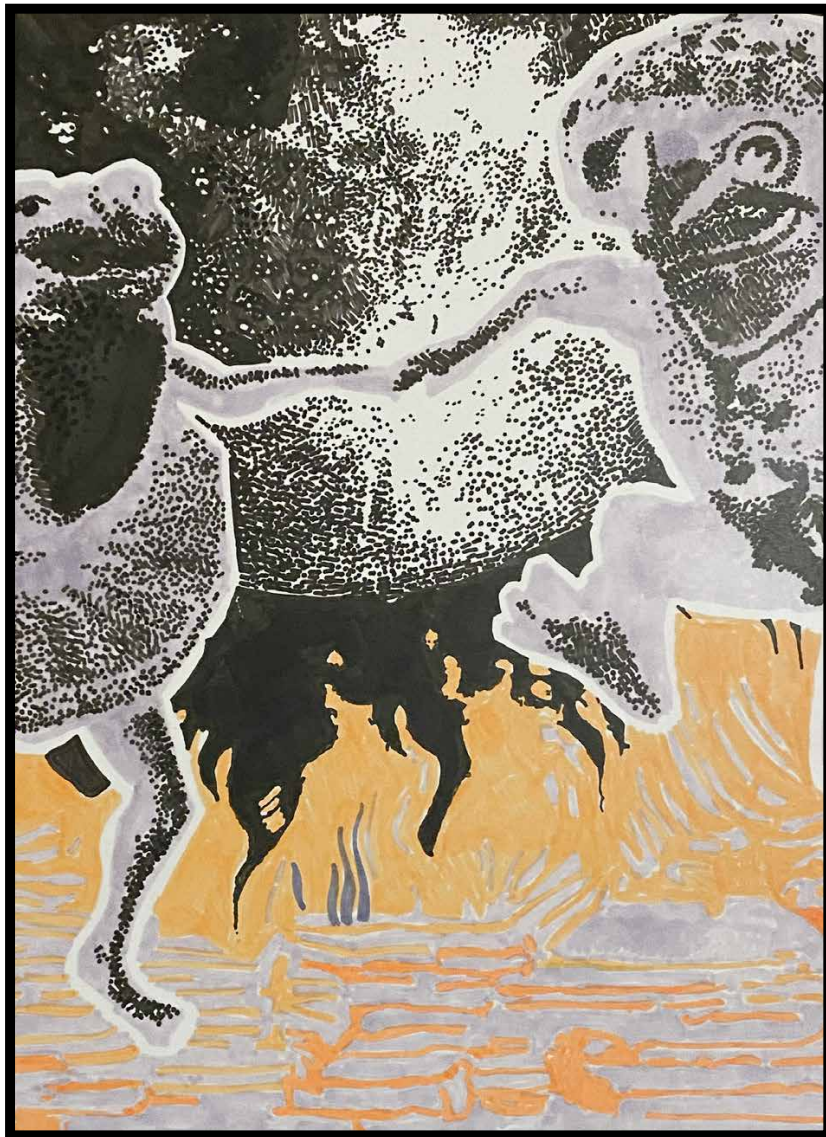
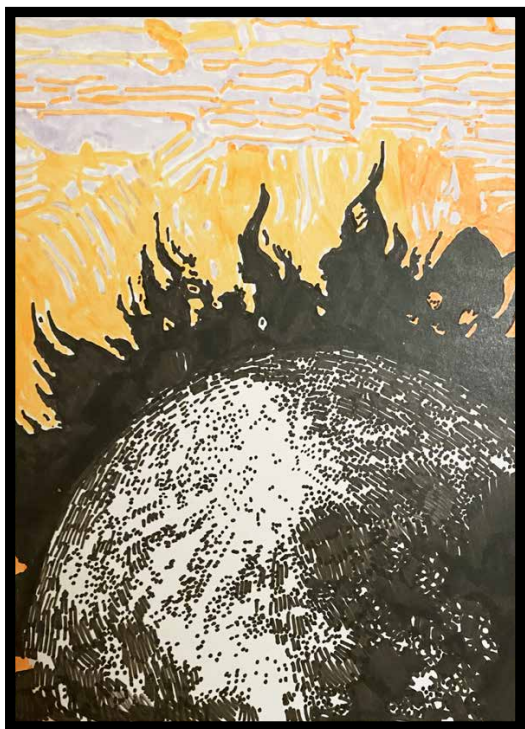
Her drawings combine digital and analog aesthetics and artifacts with an eclectic selection of image styles to create a disorienting visual experience. Media-specific motifs are transferred into a media-foreign format. Quotes of digital raster graphics coexist with hand sketches and micro-sculptural painterly surface textures.

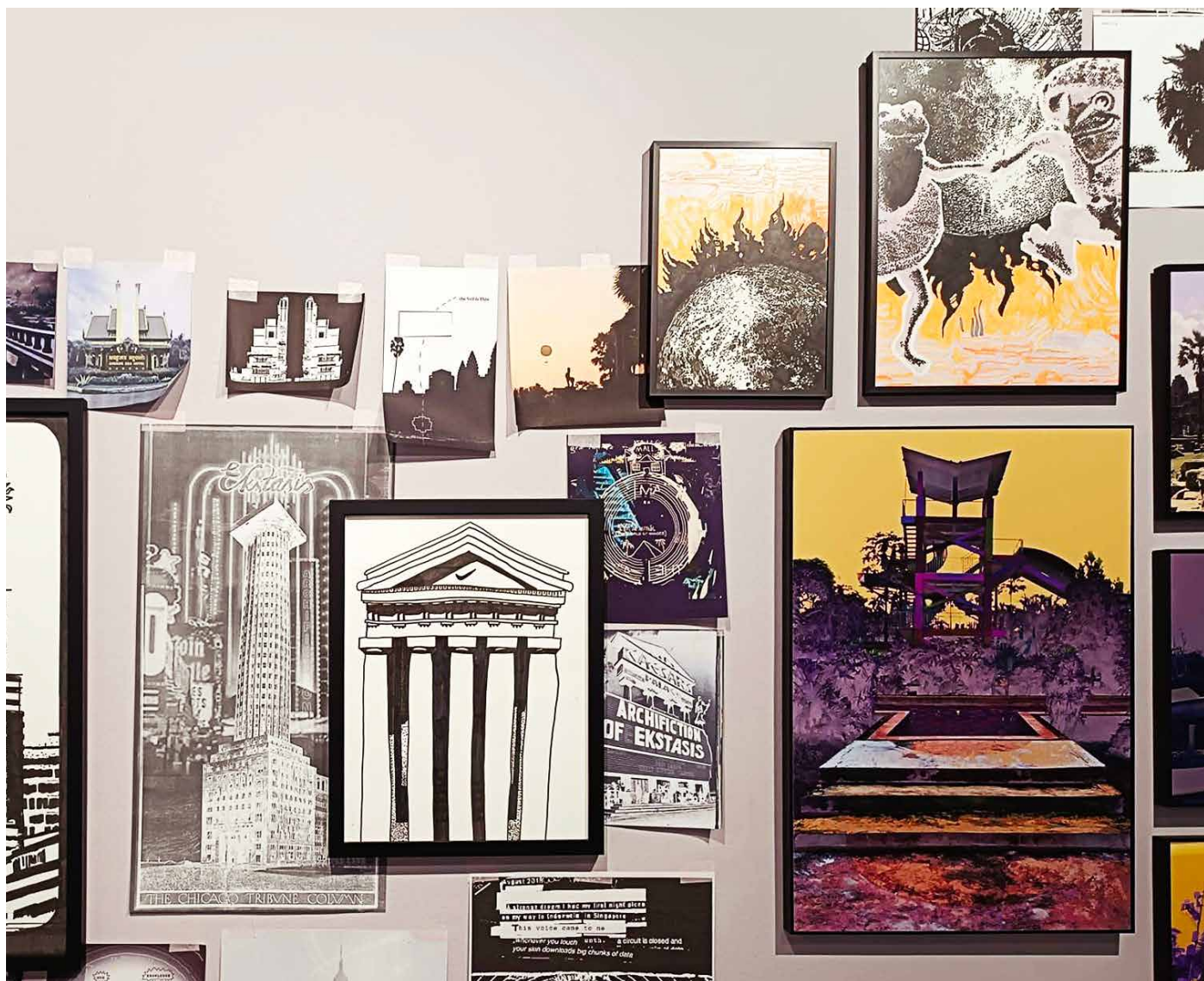
Each individual work exists within a network of reference images, telling a non-linear story. In each work (and in the presentation as room-filling wall installations), the artist creates a visual fabric that spans space and time: bitmap artifacts, medieval woodcuts, hand notes, Xerox aesthetics, mythological fantasy creatures, and technical diagrams. Sometimes, parts fit together that don't really belong together - or do they? Ferrari's works are a mercurial trickster show that celebrates the creative power of the mind making (non)sense of the world.

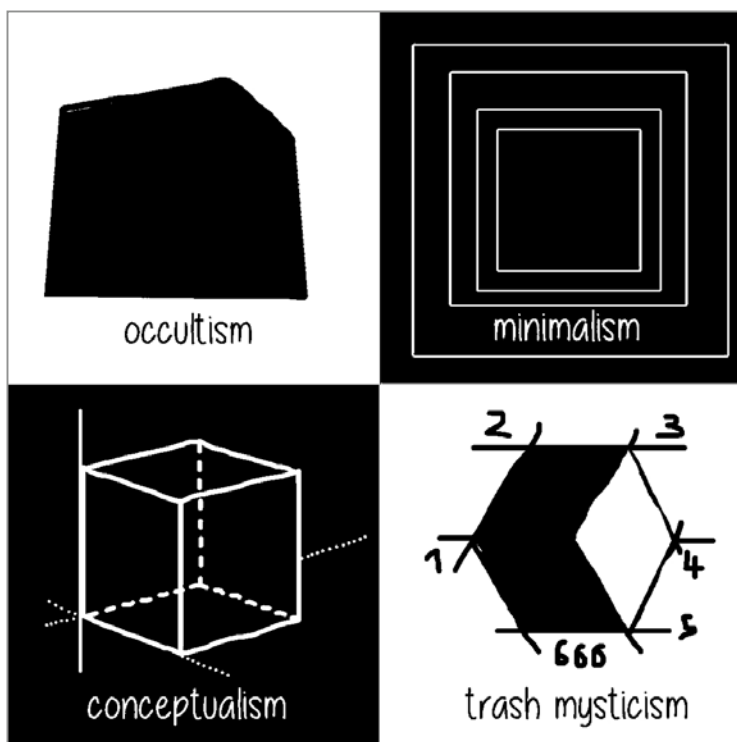
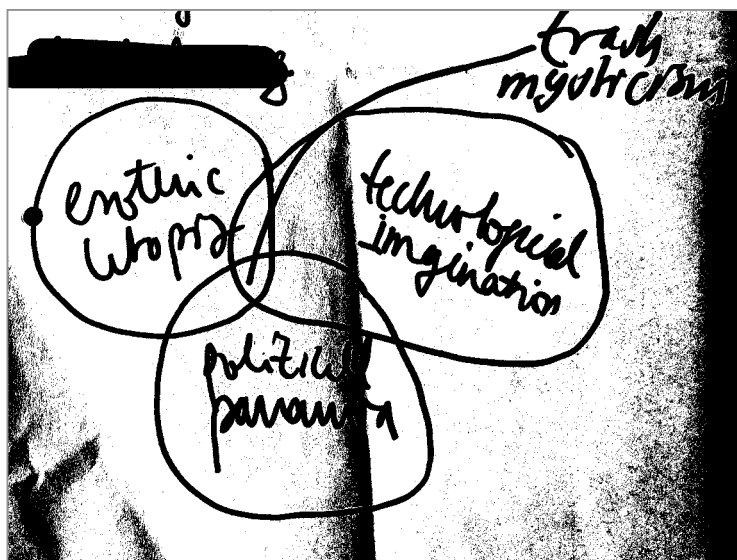




Graphic Works from the Series 'Shimmering Chasms', marker on cardboard, 50 x 65 cm, 2020 - 2023
(various private and institutional collections)







For quite a while Ferrari's chosen artistic medium was video. Her experimental docu-fiction series DECODING THE WHOLE TRUTH claims to reveal the symbolism and subliminal messages in images of global media culture. The video series is inspired by the weird part of YouTube of the early 2010s. Ferrari got the idea to create her own theory fictions and reveal hidden messages in images of global media culture in 2010 while spending one night binge watching reptilian shapeshifting news reporter on YouTube.

DECODING Filmography

The Lost Goddess. DECODING Born This Way by Lady Gaga, 24 min, 2020/2023

DECODING Taylor Swifts LWYMMD, 25 min, 2019

DECODING The iPhone Xs: A Techno-Magical Portal, 13 min, 2018

DECODING US TV News Intros – Pt. 1., 8 min, 2018

DECODING The FIFA World Cup Logo, 11 min, 2018

DECODING The Mysteries of Antarctica (THE WHOLE TRUTH), 11 min, 2017

HYPERCONNECTED THE WHOLE PICTURE, 4 min, 2017

DECODER La Terre, 2 min, 2017

DECODING Die Intros der ZiB (THE WHOLE TRUTH), 20 min, 2016

DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 20 min, 2016

DECODING Reuter's Business As Usual For Siemens in Russia, 10 min, 2014

DECODING Azealia Bank's Atlantis (THE WHOLE TRUTH), 27, 2013

DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH), 19 min, 2011



Videoinstallation DECODING The iPhone Xs. A Techno-Magical Portal
Karin Ferrari. Aliens, Sex + Paranoia, Künstlerhaus Palais Thurn und Taxis, Bregenz, 2019
Foto: ORF, 2019

In her video works, Karin Ferrari approaches the ubiquitous changes in the handling and perception of information or disinformation on the internet. Conspiracy theories, fake news, modern myths, so-called 'urban legends', pseudoscientific theories and esoteric utopias are experiencing a boom thanks to the internet and are setting the scene for current debates. Witty and ironically, the artist picks up these contents. As a digital flaneur, she wanders through social media, YouTube and relevant blogs or databases, constructing 'mystery-docus' video works on various topics, skillfully interweaving facts with falsehoods, speculation, and rumors into a compelling artistic Zeitgeist analysis.'



Video installation 'The Lost Goddess. DECODING Born This Way by Lady Gaga', BRUX, Vorbrenner Projekt, Innsbruck, 2023



Video installation 'The Lost Goddess', Reich für die Insel, Innsbruck 2023. Foto: Daniel Jarosch

Ivana Marjanovic Performative Theory

Karin Ferrari's video installation *The Lost Goddess. DECODING Born This Way by Lady Gaga* (2020-2023) belongs to the series *DECODING (The Whole Truth)* that analyses music video clips and other pop cultural images revealing their supposedly hidden messages. These videos are part of Ferrari's "trash mysticism" concept and they operate autonomously as youtube videos and as artworks exhibited in art spaces.

Using complexly constructed performative theory, based on the analysis of the occult meanings in Lady Gaga's video clip, the work builds a counter argument that Lady Gaga's music video *Born This Way* does not represent a "satanic" discourse (or rather a naïve superficial notion of what would be "satanic"). On contrary, it is a medium in which the oppressed primordial Earth and fertility Goddess (the fallen or lost Goddess), her cult, female power and sovereignty manifest. We hear three persons (including the artist herself) who perform an analytical speculation overlaying the video, looking at different aspects of Lady Gaga's means of expression, from costumes to choreography and text. They interpret this material using different contemporary and historical analogies, images, and symbols. Imitating the logic of conspiracy theories and paranoid narratives that circulate online (secret meanings, alien theories etc.), Karin Ferrari performs an ironic and humorous deconstruction of misogynist, patriarchal, homophobic concepts, contrasting them with what she calls "esoteric utopian desires." Bringing up alternative representations, such as the Lost Goddess, that was imagined beyond binary gender principles as a hermaphrodite, she contributes to non-essentialist feminist representations. Further, in this analysis, the topics of life and creation are also inseparable from darkness and death.

Great part of the analysis is focused on the corrective interpretation where the figure of devil is understood as a demonized version of the archetypes of the Mother and the Earth goddess, recalling the female practices and forms of power, knowledge about the physical world, medicine, body and birth, proposing an alternative version of creation myths of life and the universe that contest the Christian narrative (pointing to multiple knowledge and spiritual traditions). The way Lady Gaga presents herself in the music video (inventing the figure of Mother Monster) recalls ancient religious concepts of universal goddesses that used to embody seemingly contradicting aspects, namely fertility and annihilation. This reading recalls and affirms a cyclical understanding of life and death. Death symbolism represents the Lost Goddess's power over both life and death recalling the ancient interpretation of death as a creative force which is essential for the preservation of life.

— Ivana Marjanovic, Director Kunstraum Innsbruck
Catalogue Text for 'When We Move It's A Movement', Kunstraum Innsbruck 2024



The Lost Goddess. DECODING Born This Way by Lady Gaga

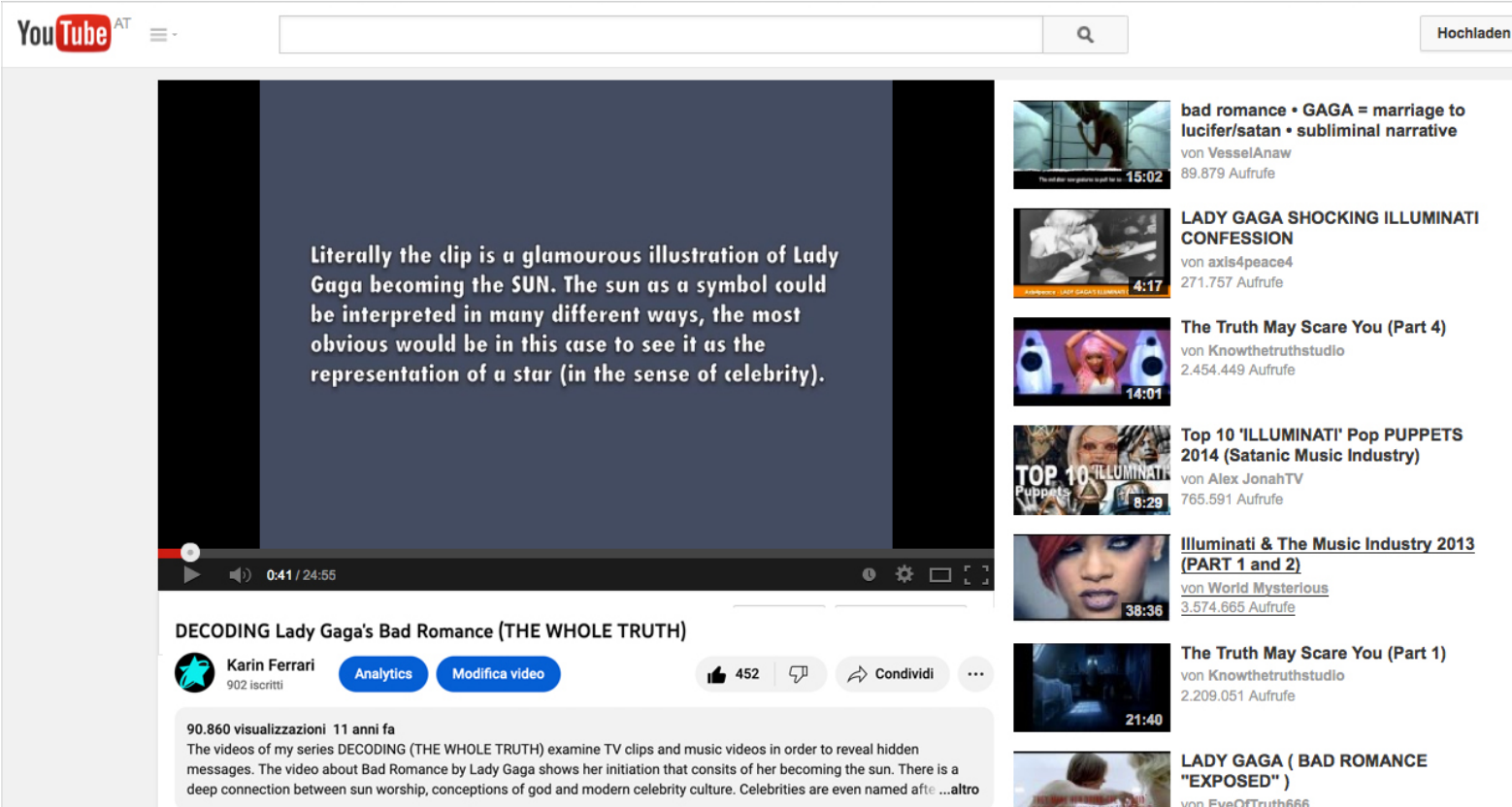
Experimental docu-fiction, 22:22 min, 2023

Videoinstallation, Kunstraum Innsbruck, Foto: Daniel Jarosch

The music video 'Born This Way' (2013) by Lady Gaga is brimming with occult significance and strangely satanic and death-related symbolism. Amidst it all, there is a cosmic birth scene. How could images of birth, death, and satanic symbolism possibly be connected?



'The Lost Goddess: Decoding Born This Way by Lady Gaga' is an experimental mystery documentary that interprets the enigmatic imagery in Lady Gaga's music video 'Born This Way' (2013). The video contends that the music video refers to an alternative creation myth of a forgotten archaic goddess. This lost almighty goddess of primordial times underlies many hidden religious beliefs. It appears that concepts such as the Virgin Birth and the iconography of the devil were inspired by this original horned creator goddess. There seems to be a connection between the superstar's imaginative space, the mother, and the devil, which was distorted and weakened with the rise and enforcement of patriarchal ideologies. A highly complex field of themes that this video appears to uncover within Lady Gaga's music video.



Screenshot of YouTube's recommendation feature from 2014 when the algorithm pushed polarizing content. Video still from Karin Ferrari *DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH)*, 2011

DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH)

Experimental docu-fiction, 19:00 min, 2011

LINK <https://www.youtube.com/watch?v=20x93d0Ghdg&t=1077s>

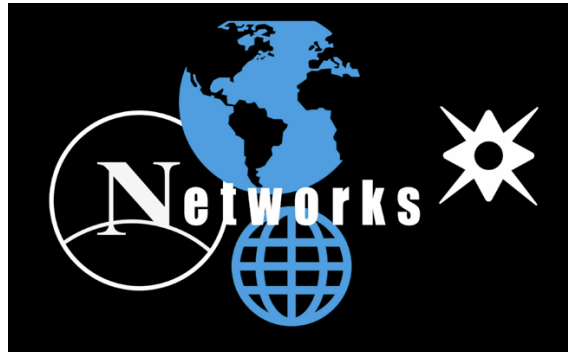
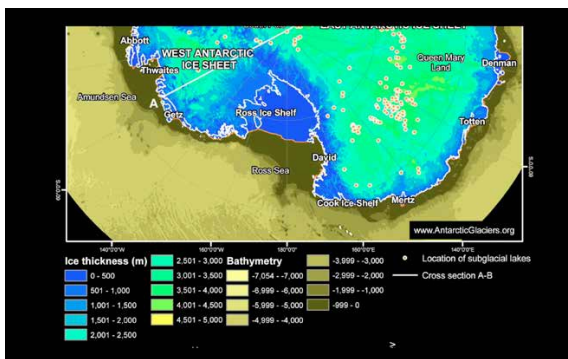
DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH) was Ferrari's first *DECODING* video. The video claims that Lady Gaga's music video *Bad Romance* tells the story of her occult initiation by means of ancient Egyptian sun symbolism — a motif present in many pop music videos.

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Karin Ferrari's *DECODING THE WHOLE TRUTH* video series was inspired by a particular genre of YouTube videos that gained prominence in the early 2010s. These were largely self-made, experimental, low-budget, trashy documentaries existing in a strange intersection of pop culture, paranoia, and esoteric fascination. These videos were characterized by their trashy aesthetics, unconventional editing, and an intense focus on uncovering hidden truths or secret knowledge, blending spirituality, conspiracy theories, and fringe science.

Examples of such videos include:

- **Beyonce 7/11 Music Video Illuminati Symbols Exposed**
- **Reptilian Shapeshifter Caught on Camera During Live News Broadcast**
- **Decoded: Lady Gaga's 'Bad Romance' and Satanic Rituals**
- **Alien Races & Galactic Federations: The Pleiadians, Greys, and Reptilians**
- **Channeling the Ashtar Command: Messages from the Galactic Federation of Light**
- **Exposing the 2012 Doomsday Agenda: NWO and Spiritual Awakening**
- **Jay-Z: Illuminati Puppet Exposed – Hidden Occult Symbols in 'On to the Next One'**
- **Reptilian Aliens Control the British Royal Family**
- **The Moon is a Hologram: Proof of the Lunar Matrix and Alien Bases**
- **CERN and the Opening of Portals to Other Dimensions: The Hidden Agenda**

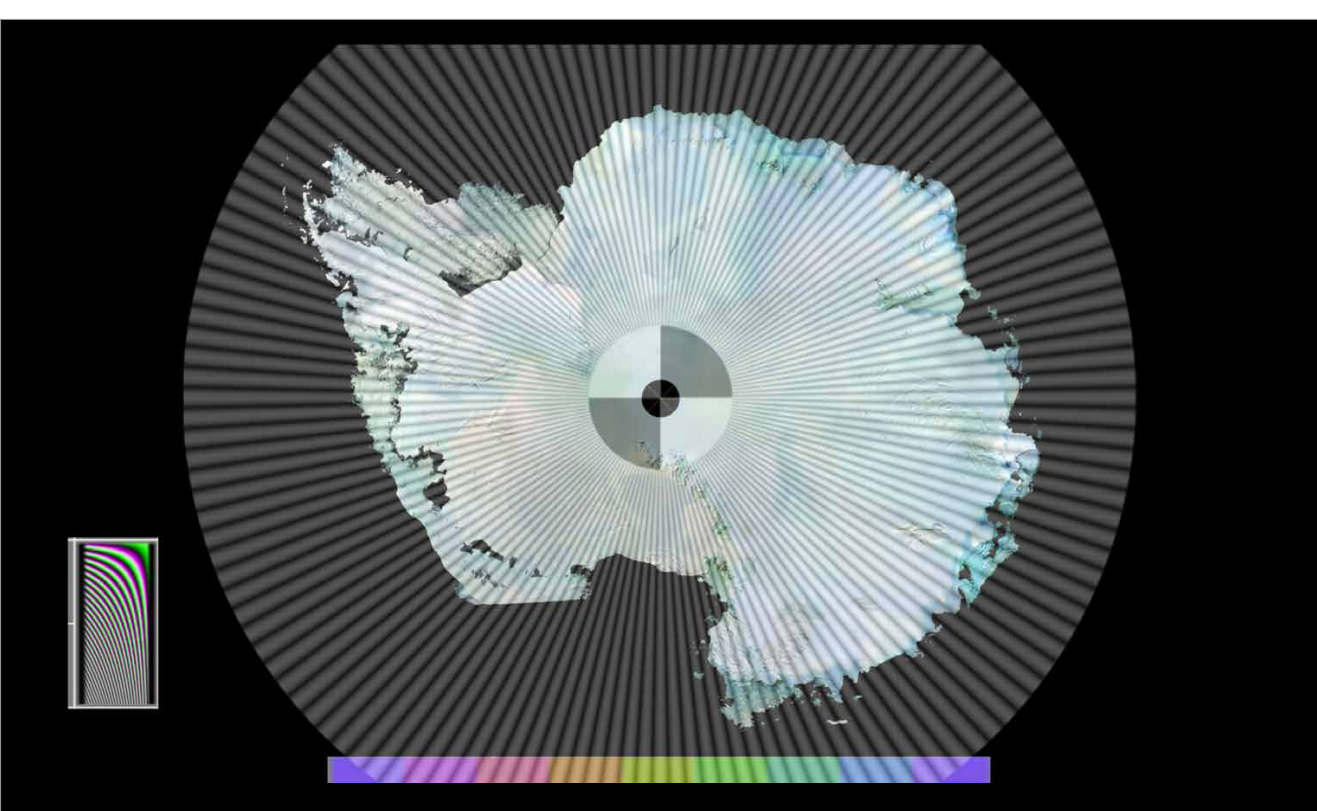


Videostills *DECODING The Mysteries of Antarctica*, 2017

Nina Tabassomi DECODING THE WHOLE TRUTH

Karin Ferrari scours internet video platforms for esoteric and conspiratorial explanations from various subcultures. She weaves these findings, drawing on academic research and her own imagination, into highly ambivalent audiovisual decoding narratives. In *DECODING The Mysteries of Antarctica (THE WHOLE TRUTH)*, she interprets historical and contemporary representations and symbols as evidence of extraterrestrial populations and other obscure secrets of Antarctica. Ferrari's videos create suggestive causal chains from collaged found footage and custom animations. While they amplify the allure of each link in the argument, they also make us hesitant to fully believe, as the thread of pearls seems on the verge of breaking. On one hand, the meticulously detailed decoding scenarios create a seductive pull; on the other, they reveal the underlying delusional hubris in their seamless yet absurd transitions. The voice-over, which connects the images, simultaneously unravels them. We hear Ferrari's own voice, attempting ironically and in vain to mimic a computer-generated tone. Ferrari's voice oscillates between the poles of "the whole truth" and a medium for whispered ghost voices, reacting with bemused wonder to its own proclamations. Rather than decoding the subjects indicated in the title, Ferrari's work absurdly spells out the stylesheet of truth production and plausibility strategies on the internet, questioning what debates about our world prosumers on digital platforms are actually engaging in when they exchange seemingly occult and extraterrestrial messages.

— Nina Tabassomi, director *Taxispalais - Kunsthalle Tirol*
on the occasion of the RLB Art Award 2018



DECODING The Mysteries of Antarctica (THE WHOLE TRUTH)

Experimental docu-fiction, Englisch HD 16.9, 11 min, 2017

[LINK https://www.youtube.com/watch?v=aGUfUQa_FIMv](https://www.youtube.com/watch?v=aGUfUQa_FIMv)

The short film *DECODING The Mysteries of Antarctica (THE WHOLE TRUTH)* claims to uncover the secrets of Antarctica through the maps, symbols, and iconographies representing the continent. The film was created for the 1st Antarctic Biennale in 2017.

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Karin Ferrari's dangerous expedition through the murky terrain of Antarctic 'alternative facts' has resulted in a suitably distorted documentary. The revelation of the Secrets of Antarctica (THE WHOLE TRUTH) premiered aboard the research vessel Akademik Sergei Vavilov after it had crossed the Antarctic Circle.

— Nadim Samman, Curator of Antarctic Biennale 2017



DECODING US TV News Intros - Pt. 1

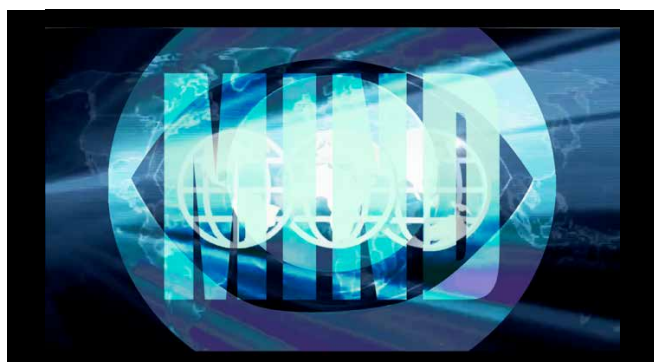
Experimental docu-fiction, Englisch, 8 min, 2018

LINK <https://www.youtube.com/watch?v=5tetiul3ECM>

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With the series DECODING (THE WHOLE TRUTH) Karin Ferrari operates an alternative semiotics of media pop culture and everyday life. The short videos analyse visual languages and reveal hidden messages and symbols. In DECODING US TV News Intros (THE WHOLE TRUTH) Pt. 1, Ferrari examines the opening credits of various American news programs whose symbolism are linked to Freemasonry, the Illuminati, and powers that work in secrecy and influence the media. Ferrari satirises the speculative narratives of a disinfotainment industry, which positions itself with fake news, alternative facts, and conspiracy theories in opposition to its slandered mainstream media and „liar press,” and undermines informed opinion through emotionalised “rumor-based” reporting.

— Severin Dünser, curator Belvedere 21 - Museum for Contemporary Art, Vienna

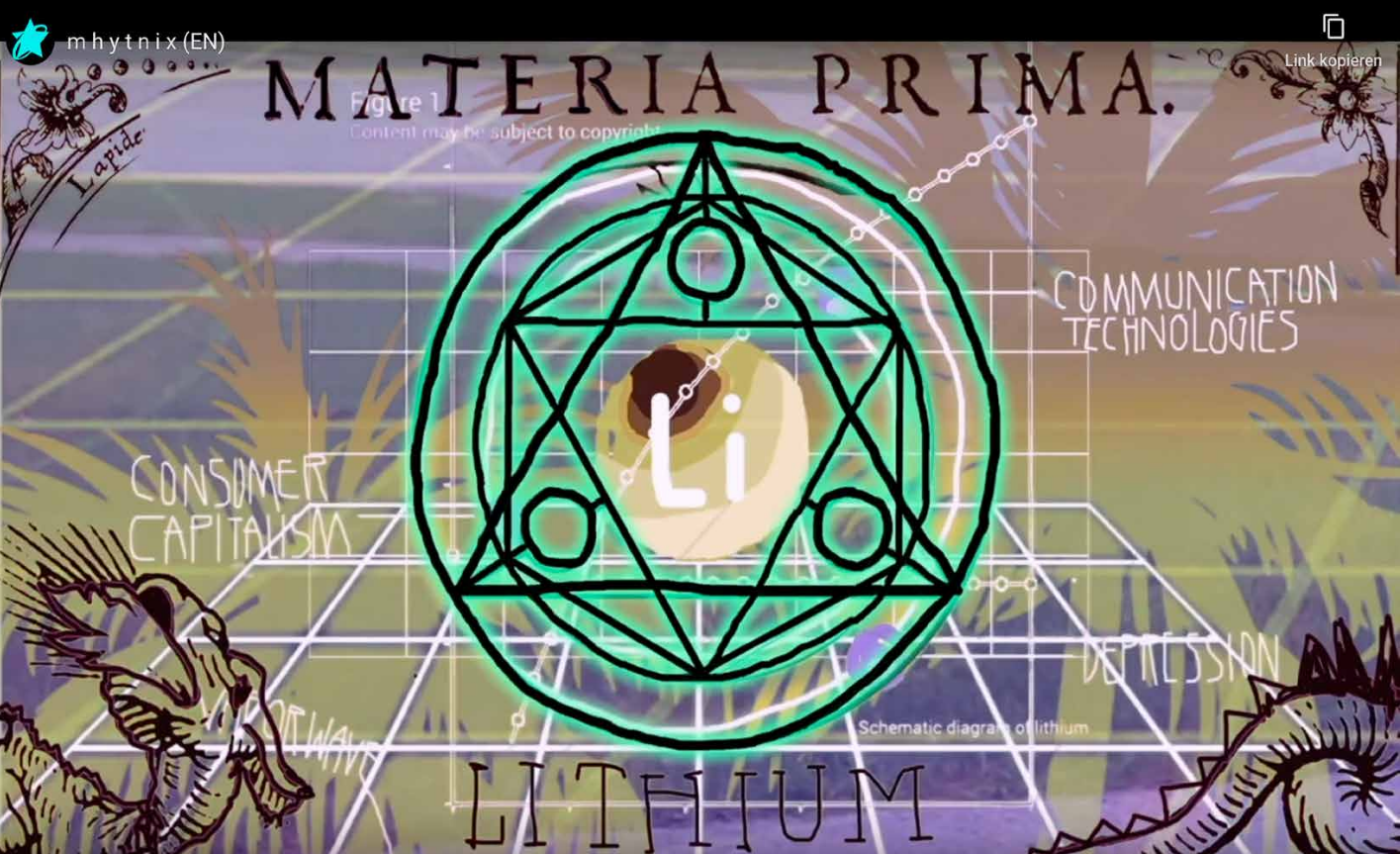


Videostills, DECODING US TV News Intros - Pt. 1

m h y t n i x

After creating over a dozen DECODING videos that analyzed and (mis)interpreted images from global media culture, Karin Ferrari began in 2018 to work on a real-life inspired short story that explores the unconscious of the internet. m h y t n i x is an animated live-action mystery short film, made in collaboration with the artists Bernhard Garnicnig and Peter Moosgaard.





m h y t n i x

Live action / animated mystery comedy short film

German, English, 22 min, 2020

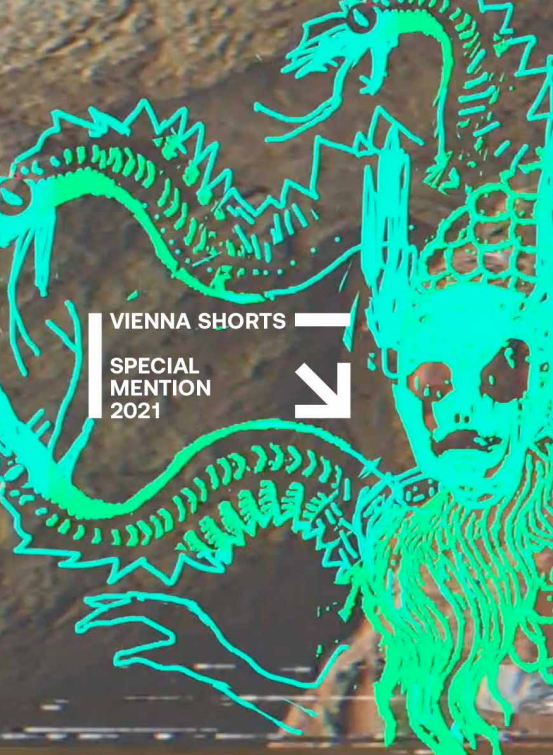
Story, animations, editing: Karin Ferrari, Soundtrack: The New Whole (Bernhard Garnicnig), Artistic director: Peter Moosgaard. Made with support by BMKÖS – Pixel Bytes & Film, ORF III Artist in Residence, Akademie der bildenden Künste Wien, WTO – Wissenstransferzentrum Ost

LINK <https://www.youtube.com/watch?v=Z3M9q4fvQMo>

Das Element Lithium spielt eine Schlüsselrolle bei der Herstellung von Smartphone-Akkus und auch von Antidepressiva. Zufall oder System? m h y t n i x begibt sich auf einen psychedelischen Roadtrip in eine bizarre Welt explodierender Teslas, Smartphone-Okkultismus und Trash-Mystik. Die Millennials Carmen, Peter und Gustav sind reif für eine digitale Entgiftung und suchen das „Neue und Ursprüngliche“: Peter will wissen, woher Milch und Batterien eigentlich kommen. Und so begeben sie sich auf eine fantastische Entdeckungsreise. Doch plötzlich verschwindet Peter. Das letzte Lebenszeichen ist eine kryptische SMS: m h y t n i x. Eine Abenteuerreise beginnt ins hybride Gelände im Kärntner Oberland, wo Milchwirtschaft, Autobatterien, Hightech, Kryptoökonomien, Vaporwave-Mythologie und professionelle Paranoia aufeinanderprallen.

m h y t n i x ist ein psychedelisches Roadmovie in dem sich drei Millenials aufmachen, um nach dem Ursprung des modernen Allheilmittels Lithium zu suchen. Besonderes Augenmerk verdient die Ästhetik des Experimentalfilms. In aufwendiger Handarbeit hat Karin Ferrari (Drehbuch, Animation, Schnitt) eine eigene Bildsprache entwickelt. Der Film ist eine Kollaboration von Karin Ferrari, Bernhard Garnicnig und Peter Moosgaard. Mit einem originalen Soundtrack zur Gänze am Handy komponiert von The New Whole™.

— Judith Revers, Pixel Bytes & Film, ORF III



A film that stood out for its visual inventiveness, punk spirit and ambition. Its satirical narrative encompasses Silicon Valley tech start-up culture, 60s' New Communalist roots, references to the early internet days as well as contemporary online culture, all the while crossing genres lines. We admired this film for its confidence, fun aesthetic, and absurdist critique of digital consumerism. The Special Mention goes to *my t n i x* by Karin Ferrari in collaboration with Bernhard Garnicnig and Peter Moosgaard.

Special Mention, Vienna Shorts



The element lithium plays a key role in the manufacture of smartphone batteries and also antidepressants. Coincidence or System? m h y t n i x embarks on a psychedelic road trip into a bizarre world of exploding Teslas, smartphone occultism and trash mysticism. Three friends embark on a roadtrip to find out where milk and lithium actually come from. Suddenly Peter disappears. His last sign of life a cryptic message: m h y t n i x.

Three young people embark on a journey to decipher the origin of lithium on Gaston Glock's property. The cell phone goes on strike, the Tesla explodes, but undeterred by the failures of the latest technology, they fight their way further into the mountain to find the truth, the myth, the absurd story not only of lithium, but of the world spirit, collective consciousness and of milk. Karin Ferrari transfers the imperatives of the technological present - networking, mobility, immaterial availability, infinite stream of creativity - into a contemporary, trashy-tricky adventure story. Here, in a world that looks as if Christoph Schlingensief had filmed a screenplay by Christopher Nolan, the millennials' belief in progress is a component of everlasting myths.

— Diagonale, ab

Techno Totems

To challenge conventional cultural categories is the driving force behind Ferrari's sculptures and installations. The overarching aim is to dismantle the conventional divisions between categories such as religion, technology, consumer materialism, and superstition. Ferrari's "Fake Dreams Catcher" series offers a techno-animistic perspective on cultural artifacts. It represents the shared imaginary realm of religion, technology, consumer materialism and superstition.





In her video works and installations, Karin Ferrari combines paranoia and political imagination, esotericism and fake news, but also explores subliminal messages in advertising and pop culture. Her series "Fake Dreams Catcher," to which this work belongs, is composed of highly contemporary materials: rare earths, electronic waste from the dark anthropocene - to quote the artist - magnetic tape, and sportswear. The artist describes the series as an exploration of protective devices, a firewall for the realm of hopes and desires that are meant to keep dreams at bay.

— Museion for Modern and Contemporary Art Bolzano



Foto: Luca Guadagnini

TechnoAnimae

Painted and polished branches from the forest, Nike Sport mesh tank tops, e-waste, rare earth metals, springs and cables, cable ties, VHS tapes with recordings from MTV, 1998, a feather from Amazon, a hand painted psychedelic logo pattern, faux fur.

Part of the sculpture serie 'Fake Dreams Catcher'. Other versions of the sculpture have been shown in the exhibition TECHNO, Museion for Modern and Contemporary Art - Bozen/Bolzano, 2022, Hau Berlin 2023, the shopping center Sillpark in Innsbruck as part of the art in public space program KOER Tirol 2021, in Vorarlberg Museum 2020, Künstlerhaus Bregenz 2019

One day, during my research travels through Southeast Asia, I found myself on a black market, surrounded by all sorts of goods that transcended the realms of superstition, religion, consumer capitalism, and technology. Nikes, dream catcher multipacks, radios, I-Ching disco ball keychains, calculators, feather diadems, small Buddha statues, plastic bags full of flowers, and the smell of grilled meat, dust, and exhaust in the sun. It was there that the idea emerged to create a hybrid object, a hyperobject, that surpasses all possible cultural categories and practices. TechnoAnimae is a totem for a new world, where the conceptual, artificial separation that modernity has drawn between nature and culture is obsolete, and we realize that we were never truly separate.

Erik Davis
Karin Ferrari. Trash Mystic

In his 1981 novel *Valis*, Philip K. Dick wrote that “the symbols of the divine initially show up at the trash stratum.” This is no throw-away line. For Dick, this quip conceals an ontology, a hope, and a cultural practice. But to see these dimensions you first you need to unpack – or rather, uncompact – the meaning of the “trash stratum.” Here Dick was inspired, at least in part, by the logic of inversion that drives so much Christian myth: the last is made first, the rejected stone becomes the cornerstone, and God dies a lowly criminal’s death. (...) The trash stratum also refers to cultural hierarchies. In the early 1980s, when Dick was writing, trash referred to a rejected zone of cultural production – punk rock 45s, monster movies, comic books, and, well, pulp science-fiction novels like the ones Dick cranked out to survive. In the early 1980s, when an increasingly conservative mainstream culture recaptured and reterritorialized the more utopian energies released by the counterculture, sacred and otherwise, this marginalia crackled with resistance because it was too weird to assimilate. As such, the trash stratum also embedded a praxis. Inspired by the spiritual guerillas of gnostic myth, redeeming the sparks of the true God from the demiurge’s prison planet, or by the underground Christians persecuted in pagan Rome, Dick believed that cultural struggle could still be waged from the (cultural and ontological) margins. Dick’s God was a camouflage God: faced with the demonic simulacrum of the Spectacle, which Dick called the Black Iron Prison, “the true God” must mimic “sticks and trees and beer cans in gutters.” By presuming to be “trash discarded, debris no longer needed,” God can hide in a foxhole of the discarded, so that he “literally ambushes reality and us as well.”

Karin Ferrari is an artist of the trash stratum and its sacred and subliminal iconography. Working with a wide variety of materials, including digital media, assemblage, and traditional analog craft, the artist has created a body of vexing, funny, and disturbing work that at once actively probes and passively submits itself to contemporary esoteric currents: occult symbolism, technopop paranoia, gnostic conspiratoriality. Not long ago, these currents were pretty marginal concerns, but they have exploded in power and visibility over the last decade, intoxicating our politics, our dreams, and our doomscrolling. And they clearly intoxicated Ferrari as well, who reveled in what she calls “trash mysticism” like few contemporary artists.

82 Far from a distanced conceptual intervention, Ferrari’s work itself results from obsession, fascination, and the sort of “interpretive drift” that the anthropologist Tanya Luhrmann identified as the mechanism through which once outlandish ideas come to seem plausible. While studying in a traditional fine arts program, and working as a curatorial assistant, Ferrari fell to binge-watching alien conspiracy videos on YouTube. The power of this material derives from a Dickeyan dialectic between weird possibilities, often with sacred or cosmic implications, and the trashy styles and feverish vibes that characterized so many DIY video back in the late 2000s. Ferrari came to understand that YouTube’s trash mysticism did not just draw its iterated stories out of the grab-bag of conspiracy lore and the paranormal, but unfolded those tales through the critical work of interpreting signs. In other words, these esoteric detectives largely based their narratives on a delirious and sometimes paranoid exegesis of symbols, words, rituals, and visual puns dredged out of the cultural mediascape — a mediascape that had been reframed by this very process into a vast and essentially menacing subliminal text.

Ferrari’s response to all this was *DECODING THE TRUTH*, a video series that included a number of largely didactic films devoted to cracking the dark “twilight language” embedded by elites into pop culture, which in Ferrari’s work principally focused on revealing the Illuminati symbolism hidden in TV news graphics and high production music videos from pop stars like Katy Perry and Lady Gaga. At once critical deconstructions and parasitic hallucinations, Ferrari’s videos were formally indistinguishable from countless other YouTube revelations devoted to unpacking these demonic suggestions. But while it is easy to mock hysterical visions of Hollywood bestiality cults or transhuman techno-Satanists, Ferrari does not mock. Instead, she follows the bread crumbs down the slippery slope. What we discover is not not that there are no conspiracies – its that there are too many! Spend some time with Ferrari’s films, and it becomes impossible to believe that some of the symbolism she unpacks was not slipped in for its esoteric implications. Even if the artists and producers are just goofing around, or planting evil Easter eggs to mess with the paranoids, the end result is the same: a pop landscape stained with an apocalyptic occultism whose infectious tropes that have now invaded our own eyes, making it hard as hell to tell the difference between critique and hallucination, programming and parody, eye candy and ritual.

For Dick, at least on his better days, there was still a distinction between God and the trash, a boundary between the holy sparks and the dark materials that camouflaged them. But Ferrari's work suggests that this distinction itself has broken down, another victim of high-bandwidth entropy. What Dick saw as a sacred invasion has become a more daemonic contamination. The sacred is garbage, and the symbols of the divine have become symbols of the malign. The trash stratum is now everywhere and nowhere, as genres that once scraped the bottom of the cultural hierarchy get recirculated through the same audience algorithms as everything else. Fetish porn, superheroes, witchcraft, UFOs, numerology, conspiracy — all this weird stuff now has its fat slice of the attention economy. The hyperactive cannibalism of meme culture now assures that shitposting and Godposting overlap one another, gestures in an extinction prayer at once hermetic and banal.

The spirit of contamination is reflected in the problem of Ferrari's positionality, perhaps the most provocative and disturbing feature of her work. Is she a believer or a prankster, a doyen or collector, an ethnographer or revelator? Her ambiguous and ambivalent stance breaks one of the unspoken rules for gallery ar/sts who traffic with "problema/c" cultural forms: the agreement that at some point or another the ar/st will give us — viewers, cri/cs, buyers — an indica/on that they haven't en/rely lost their "cri/cal distance" or their outsider commitment to interroga/on and transcoding. By largely refusing to give us this knowing wink, Ferrari stokes our anxiety about where she is actually coming from. This is the secret she carries, and it lends the work itself the glow of contamina/on, a fear of ideological impurity that has only grown more intense as conspirituality has grown more aggressive and disrup/ve over the years.

By not playing it straight, Ferrari allows her work to become a pure symptom, not only of the dark occulture she analyzes, but of its infectious potential as well. We too feel the rabbit hole opening up beneath our feet. But this unsettling warp also forces us to take Ferrari's material more seriously, not only as a potentially threatening social contagion but as a "real picture" of contemporary forms and forces otherwise too weird and nebulous to limn. After all, even the most far-out conspiracy narratives sometimes function as allegories of hyper-objects too elusive to peg with more conventional discursive or analytic tools. So we can laugh at the surface claims that Ferrari makes, like the argument she makes in a 2019 video-essay that an Apple promotional event for the iPhone XS was actually a "megaritual summoning of the A.I. Overlord." But it is harder to chuckle at the implied depths of this creepy argument, for those insidious deeps, where ads and algorithms drive posthuman mutation into overdrive, are now our own, every time we tap that succulent screen.

But screens can only take you so far — or rather, they take you too far, all the way into the black hole. If there are signs of resistance in Ferrari's work, they mostly take place outside the digital frame. In *Holy Freaks*, an Internet Meme War between Lana Del Rey and the forces of darkness compel a secret coven of witches to elude digital surveillance by re-ac/va/ng tradi/on al woodcut prints — the medium of so much early modern esoterica, here mixed with the daemonic sigils of commercial logos. Ferrari also directs our ta_ered a_en/on to feral and fabulous architectures that lie outside the white box of the gallery. With *Roo4op Temples of New York*, she shiaed her gaze from the gu_er to the heights, discovering scores of pseudo- sacred shrines that literally and figura/vely crown Manha_an's commercial skyline. For *The New Holy F*ck*, the ar/st built a small temple in a forest using e-waste, cable /es, and pop detritus, invi/ng passersby to discover the ironic spiritual enchantment appropriate to a /me of sacred contamina/on. Not everyone can follow the signs -- Ferrari tells of two hikers, dressed in high- tech clothes composed with synthe/c microfibers, who complained that a plas/c chair had no business in the forest.

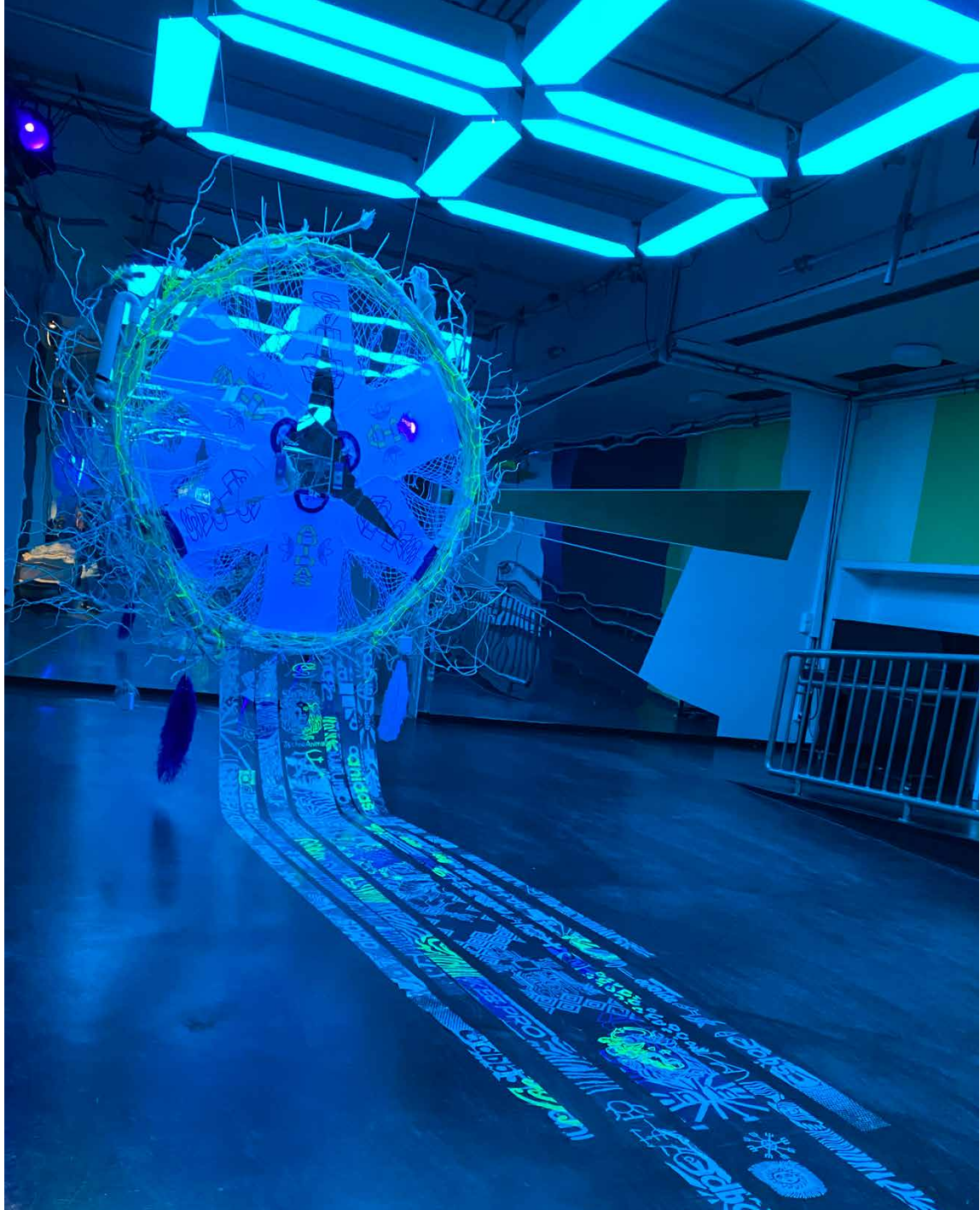
Perhaps the most potent divine symbols that Ferrari has dredged from today's trash stratum are her dreamcatchers. These apotropaic objects, traditionally made from willow hoops, woven sinew netting, and various beads, charms, and feathers, were attested to in Ojibwe (Anishinaabe) culture as far back as the early 1800s. The Ojibwe call them asabikeshiinh — the inanimate form of the word for spider — which probably refers to a trickster spirit known as the Spider Woman. According to the lore, these human-craaed spiderwebs were given to children to hang above their beds, where the objects promised to filter out bad dreams and allow only the good stuff through. During the Red Power movement of the 1960s and 70s, dreamcatchers were adopted as a pan-Indian symbol, and soon became popular and marketable items in Na/ve craa stores as well as blue-eyed New Age shops. Today many non-Natives craft dreamcatchers out of non-traditional materials with an eye towards Instagram flash or a global market hungry for indigenous kitsch.

Ferrari's large dreamcatchers are aggressively non-traditional. The first one was called Fake Dreams Catcher, and while the "fake" in the title refers to the cheesy fantasies the thing promises to capture, the word also reminds us of the object's status as an inauthentic and appropriated Native design. Ferrari named another dreamcatcher Animadidas, which was similarly crafted from e-waste, polished branches, rare earth metals, springs and cables, VHS tape, faux fur, a feather ordered on Amazon, and bilious fragments of Nike Sport mesh tank tops. As if to underscore this thing's contaminated character, Ferrari hung it in the atrium of the Sillpark shopping mall in Innsbruck before bringing it to a gallery. Paradoxically, the work's appearance as an inoffensive item of public art in a commercial space may actually have lent the thing more sorcerous mana. Rather than weathering the cool gaze of gallery critics, it hung in the periphery of consciousness, silently absorbing the phantasmic desires and sacrificial rituals that compose the altered state known as "shopping." To unpack these secrets, she even convinced Sillpark to bring artists and theorists together for a "Shamanic Mall Retreat", no doubt the world's first.

Again, Ferrari is not offering some haughty sneer here. She is too haunted by the power of enchanted consumerism for that, too aware of the sad truth that shopping and media serve unmet spiritual hungers today, especially for an animated world that bridges our sense of anomie and dread. Her objects are contaminated not only with the evidence of planetary crisis, but with the occult forces and supernatural agents contemporary artists and intellectuals were once supposed to keep at a distance. For there is too much witchery in her dreamcatchers for them to serve as tools of critique or sociology alone. The VHS tape that decorates Animadidas, for example, contains recordings of MTV videos from the late 1990s – an encoding that only matters if you believe that invisibly magnetized particles can subliminally charge the work.

So if Ferrari's dreamcatchers are still spellcraft, which dreams do they capture, and which do they letthrough? Their seeming target is the "fake dreams" that still fuel consumer capitalism, resource depletion, and the rivalrous magic show of the social media subject. As the artist notes, such dreams aren't nightmares but the smiling specters that haunt you during the day, vexing you with their inspirational messages and promises of individual wellness. Ferrari calls such messages "psycho-emotional malware programmed into 3D human collective (sub) conscious by the forces in power." But as the political spectacle of Q-Anon proved, the same thing can also be said of madcap conspiracy thinking, which also perpetuates malware designed to influence the course of power. Ferrari knows we can no longer afford any of these dreams, which distract us from the universal precarity of the (post)human situation, and the absolute necessity to think and imagine outside the paranoias of both self and society. Here Ferrari's unsettling refusal to take an obvious position offers something like a saving grace. If her dreamcatchers are still apotropaic, if they offer healing or protection beyond the dark ironies of sacred trash, then they manage to ward off this darkness without delivering any obvious light. But sometimes the opposite of bad dreams is not better dreams. Sometimes the opposite of bad dreams is waking up to the real condition at hand, a condition that for better or worse is also irredeemably enchanted.





Äste, Kabelbinder und Nike-Trikots: Karin Ferrari bezeichnet ihre künstlerische Praxis als "Trash Mysticism" und verarbeitet ganz unterschiedliche Materialien. Sie beschäftigt sich mit persönlichen Verständnissen von Spiritualität und Aberglauben. Die Installation "TechnoAnimadidas" zeigt, wie Natur und Technik miteinander verflochten sind. Unsere von Technik und Konsum geprägte Gegenwart verbindet sich in der Skulptur mit Fantasiegebilden und Wünschen, die jenseits unserer sichtbaren Welt und ihren Regeln liegen. Es entsteht ein visueller Mix aus Ahnenkult, Materialismus, und Technologie. Die Künstlerin hat "TechnoAnimadidas" in den vergangenen Jahren in einer Shopping Mall, einem Museum und einem Gym gezeigt.

— Petra Poelzl, Kuratorin HAU Berlin



Foto: Daniel Jarosch

Shamanic Mall Retreat

01. & 02.07.2021 with Karin Ferrari, Lona Gaikis, Bernhard Garnicnig, Peter Moosgaard
part of Karin Ferrari's KOER Tirol project THE NEW HOLY

Which spiritual cultures of consciousness arise in shopping malls?

What insignia does a shopping mall shaman use to identify herself?

How are artifacts of consumer society used ritually?

What mystical longings and utopias does department store architecture express?

Shamans seek to relate to the spirit that resides in all things. What better place for this than a department store where there are so many of these things. The Shamanic Mall Retreat consists of a series of experimental, artistic and theoretical contributions and workshops in and around the shopping mall SILLPARK in Innsbruck. The artists Ferrari, Gaikis, Garnicnig and Moosgaard went with the participants to those levels and departments where psyche and public space overlap. They explore the imaginative potential of those strata of consciousness and the department store teeming with commercialized archetypes, information, images and entities. But beware: some of them are deceptive tricksters! Cultural theorist William Raymond describes advertising as a professional system of magical manipulation that functions much like the magical systems of simple societies, but bizarrely coexists with sophisticated scientific technology. Anyway, the only way to counter spells is with spells. And that's what we did to do for two days.



Jordan DREAM DNA, 2022
for THE GYM

THE GYM is a production of partner in crime. Curated by @shaymaku,
@petra_poelzl , @mirabellapaidamwoyo & johannes maile





The New Holy F*ck

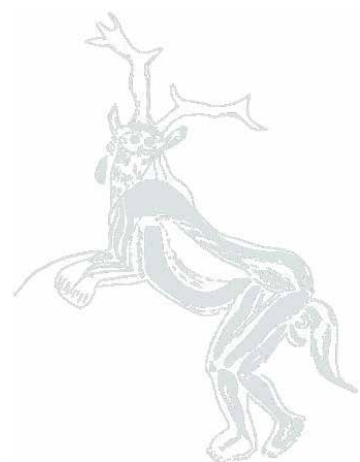
Branches from the forest, VHS magnetic tapes with video recordings from the music channel MTV from the 1990s, feathers from Amazon, plastic bowls from Indonesia, electronic waste, fur faux, cables and cable ties, ropes, Marterle with Animadidas logo; a white plastic garden chair that quotes an organic art nouveau ornament.

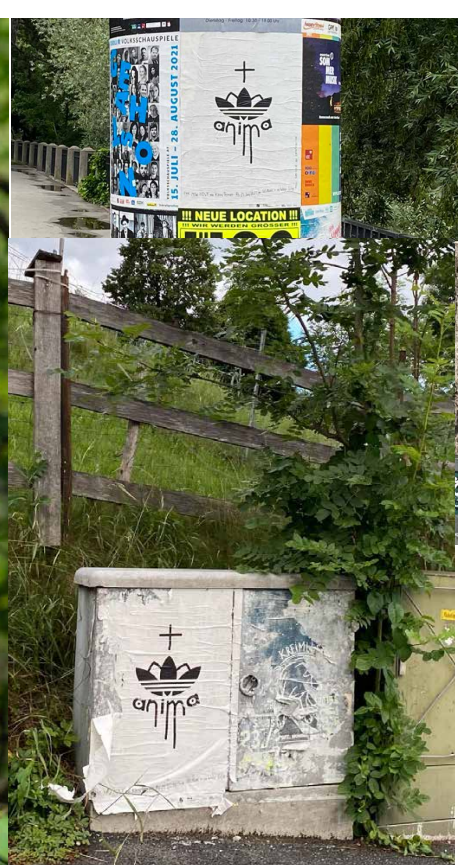
KOER Tirol, art in public space, with Tiroler Künstler*Innenschaft

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The installation in the forest is part of Karin Ferrari's "The New Holy" project. The artist deals in her practise with pop culture, folk and other DIY forms of spirituality and superstition. Ferrari's installation sees itself as part of the all-encompassing intertwining of nature, technoculture and mythology. A visual mash-up in which set pieces from animism, consumer materialism and technology come together. The technoid and consumer-oriented present enters into a liaison with phantasms and metaphysical longings that move apart from the prevailing worldview.

“





Animadidas Marterle, Marterle with woodblock for woodcut printing
part of the public space installation THE NEW HOLY F*CK Innsbruck 2021
KOER Tirol, art in public space, in collaboration with the Tiroler Künstler*Innenschaft

True Stories from THE NEW HOLY F*CK installation — and Why That's the Only Name That Fits

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The last two weeks I spent in the forest. I built an installation next to a place called Seven Paths. Seven Paths sounds like something out of a fairy tale, but it's real. It's a large crossing in the middle of the forest, and there's a wayside cross mounted on a tree. These types of crosses are called Marterle, and you'll find quite a few of them along the hiking trails in Tyrol.

By the way, one of the things Tyrol is called is The Holy Land. You might think, that's in the Middle East but no, your wrong, it's in the middle of the Alps. Also, the Malleus Maleficarum—the Hammer of Witches—has its tragic origins here. Apparently, Heinrich Kramer institutionalized his theories and methods in that book as an act of revenge, after the Bishop of Innsbruck basically told him to fuck off and leave the poor woman alone, Kramer was obsessed with and butthurt because she refused to fuck him.

Anyway. A couple of years ago, I was walking unusually early through the woods. Morning fog was still hanging in the trees. I reached Seven Paths just at the moment when a nun, dressed in full black garments, bowed to the wayside cross. It was beautiful—and a bit spooky. From where I stood, it looked as though she was bowing to the tree itself. It reminded me of religious practices I've seen in Southeast Asia, where small altars and offerings are scattered all over the place—not just at formal religious sites—and everything carries a distinct animistic feeling.

Apart from some minor vandalism to the info sign, surprisingly few hostile encounters happened at my installation in the woods. A couple of hikers stomping by with their nordic walking sticks ranting about what a plastic chair is doing in the woods, dressed from head to toe in high tech plastic performance sportswear. I should explain: the Animadidas Marterle was part of my THE NEW HOLY FCK* installation in the woods. A kind of low-tech, witchy plastic throne, portal thing that gives you magic powers. (No, it doesn't.) It represented the all-encompassing entanglement of nature, technoculture, and mythology. Just like the ranting North Face wellness walkers.



A few times, I stayed after sunset to build the installation, and I heard animal sounds that honestly sounded like a tropical jungle. I was relieved when those same sounds returned during our one-hour Instagram livestream Artist Talk “Drinking Champagne in the Forest with PP and KF until it gets dark”—because I had started to wonder if I’d made them up. They were that surreal. The whole project has a personal connection to my time in Indonesia.

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But nothing really bad happened—except for one encounter during setup.

One afternoon, I was standing on that plastic chair, working on the structure, when I suddenly heard huge dogs running back and forth around me. (That reminds me—there was another time a deer sat quietly for quite a while in the grass beside me while I worked. It’s true, I swear.) But this time, it was big, nervous, black dogs circling. When I turned around, a group of people was standing behind me.

One of the men pointed at the installation and shouted: “Satan! Satan!” Then they explained, “A psychic told us these are the coordinates where a man has disappeared.”

At that moment, I was standing inside the installation—the “portal.” Completely baffled, I turned to look at the structure and thought: “What the fuck. It works.”

If this weren’t so sad, it would be hilarious. Apparently, a young Dutch hiker had disappeared in the mountains, and a psychic gave them coordinates where he was supposedly to be found—which just so happened to be right where my installation stood.

Oh, and then there was the magical opening night, when hundreds and hundreds of fireflies appeared all around us.

So maybe... there is something magical about it after all.

— Karin Ferrari, *The New Holy* (KOER Tirol)



Techno Totems. Karin Ferrari. Un.Holy Haus, Galerie am Stadtplatz Wörgl, 2023. Foto: David Schreyer



Freaky Fairy Fountain, RfdInsel, Innsbruck, 2023



TechnoAnimae, print on metall, technoanimistic frame, ca. 30cm x 60 cm, 2023 3+2 (private collections)
 Freaky Fairy Flux Foundation, RfdInsel, Innsbruck, 2023

Ferrari's work with woodcuts is inspired by the intersection of science and superstition, exploring their shared imaginary realm. The images combine digital aesthetics with analog artifacts and traces of the hand. This research began during a research residency at the Allard Pierson Museum in Amsterdam, where Ferrari got her hands on the Book of Monsters by Ulisse Aldrovandi...



Chiro Digitalis

Chiro Digitalis

Woodcut, 80 x 110 cm

Taxispalais Kunsthalle Tirol, Innsbruck

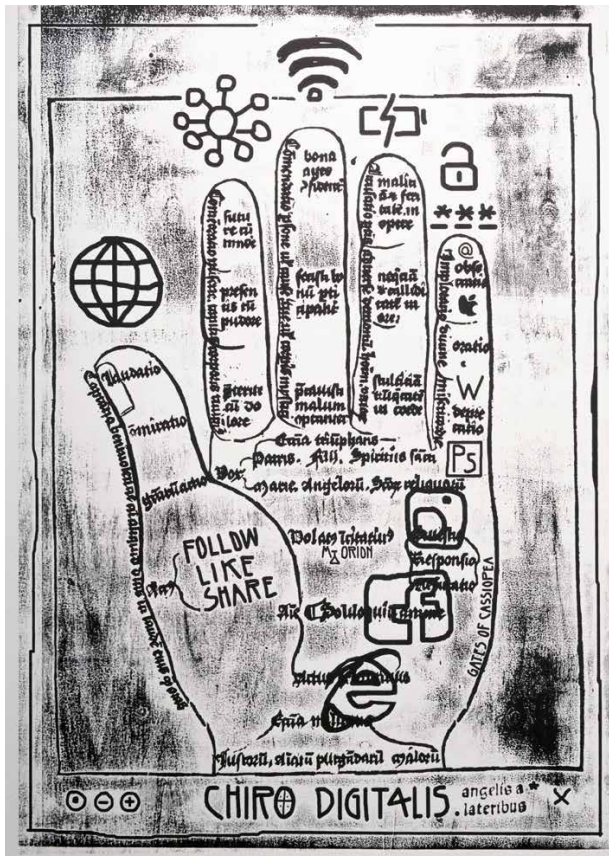
Prize of Lower Austria at the Austiran Graphics Award 2021

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The woodcut *Chiro Digitalis* refers to the mystical dimension of technological imagination. The print was created in collaboration with the archaeological museum Allard Pierson Amsterdam, AGALAB - Center for Printing Technology 2019 in Amsterdam and Frans Masereel Center Kasterlee Belgium and with support of the Mondriaan Fund.

The Allard Pierson Museum manages the cultural assets of the University of Amsterdam and has a rich special collection of printed works from protoscience, occultism and alchemy. Due to the freedom of religion and tolerance of the Netherlands, many scholars and religiously persecuted people poured into the country in the 17th century to print books in Amsterdam's printing works that would have been banned elsewhere.

During my research and examination of the collection of the Allard Pierson Museum, I noticed the wood print of a hand in the prayer book *Rosetum exercitiorum* (1494) by the Christian mystic Jan Mombaer. The picture shows the hand psalter (*Chiro Psalterium*), a late medieval meditation and memory technique that uses the hand as a memory aid. The mnemonic technique of the hand psalter is comparable to the use of the rosary and also arouses associations with yogic mudras and consciousness techniques. Furthermore, this



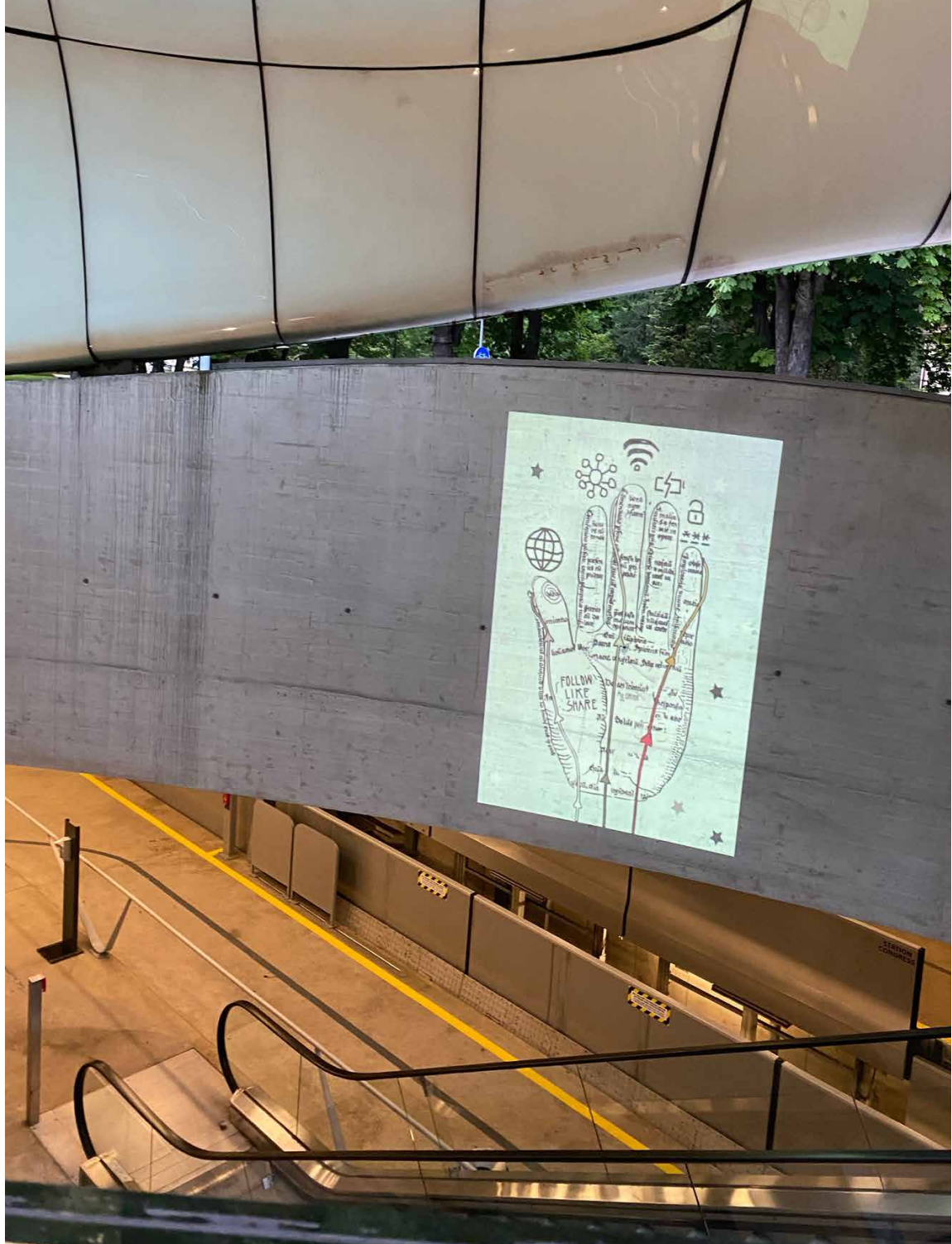
CHIRO DIGITALIS Holzschnitt auf Büttenpapier, 80 x 110 cm, 2019, 5 + 3 AP
Collection Land Tirol, RLB Tirol, Frans Masereel Center, Allard Pierson Museum

picture contains a musical philosophy for the hierarchy of musical instruments, which explains how playing the instruments, i.e. not only the music, but also specifically the expert movement of the hand, influences the consciousness of the musician. So, by and large, this is about the relationship between hand and consciousness.

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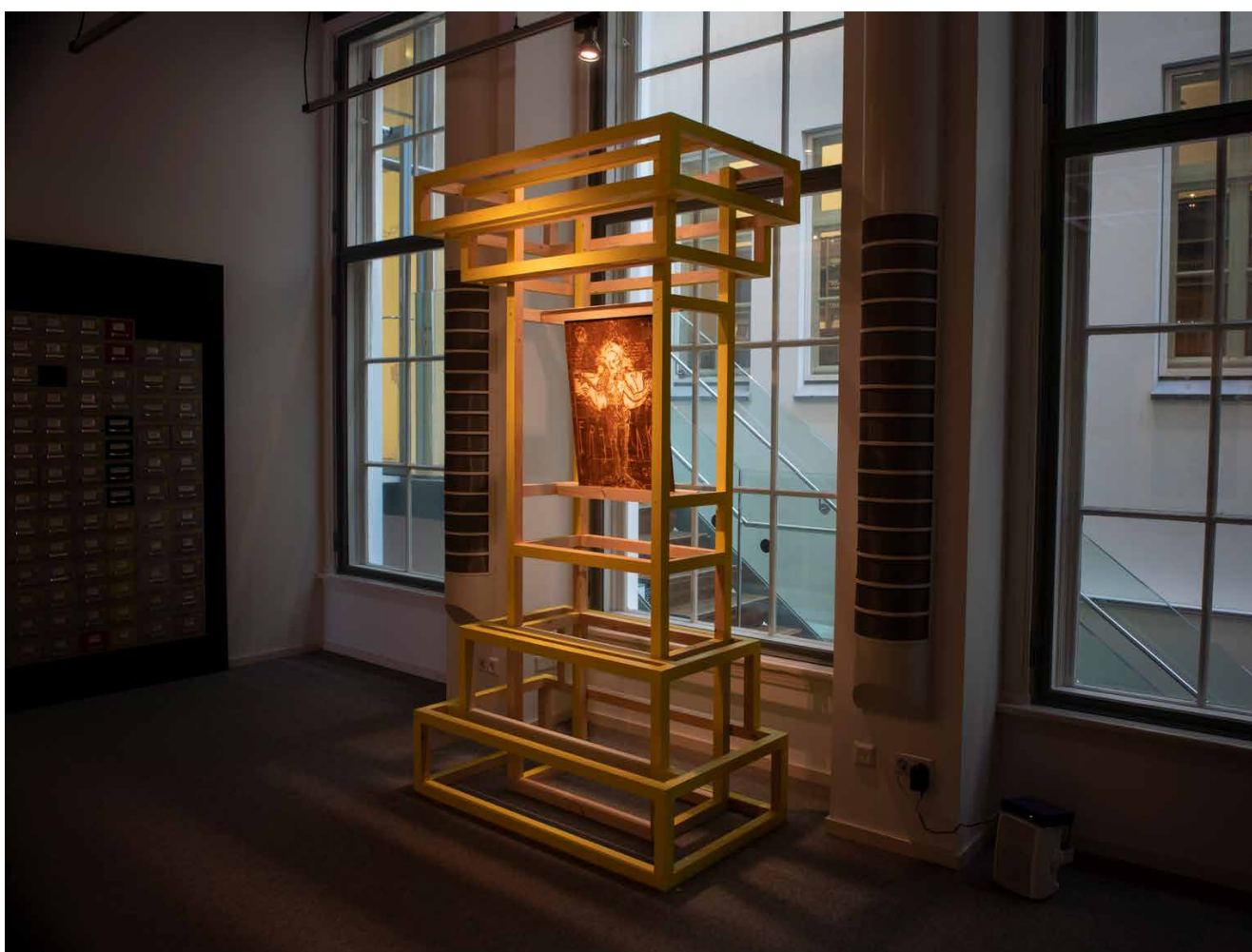
Browsing through the pages of these historic books, surrounded by Ancient Egyptian artefacts and Amsterdam's canals, the question arose how it might affect the relationship between hand and consciousness when today we mostly use our fingers to wipe on smoothly polished touch-screens all the time. In my wood print Chiro Digitalis I have supplemented the motif of the medieval hand psalter with contemporary digital iconography, which I drew directly with my finger (lat. digitus) on the touch bar in an image processing program. The arrangement of the digital signs and symbols is, among other things, a reference to the emblem of the Hand of Mysteries, an alchemical symbol of apotheosis, which is said to contain the key to the Great Mystery. My work Chiro Digitalis is about the digital hyperconnectedness that changes our world, inscribes itself irrevocably in our bodies, transforms our consciousness and the challenges that come with it. What is the relationship between man and machine, technology, creativity and imagination? How can the obsolete boundaries that modernity has drawn between nature and culture, technology and mythology, be revised?

The 37. Austrian Graphic Award awarded Ferrari's woodcut print CHIRO DIGITALIS with the Prize of Niederösterreich.





Exhibition view Holy Freaks in CmdP at the Allard Pierson Museum, Amsterdam



Exhibition view Holy Freaks in CmdP at the Allard Pierson Museum, Amsterdam
woodcut and sound installation

Sofie Dederen

HOLY FREAKS

Occasioned by the question as to what print will look like in sixty years' time and what part it will play then, Karin Ferrari developed an iconic story that has similarities to her earlier work, a story about the 'magic warfare' in 2016–2079. It's about the Internet war between Lana Del Rey as 'supreme' and the dark digital powers that have controlled the world since 2016. The Great Meme War can only be won by a secret coven taking back control by activating traditional printed media types (like woodcut that operates independently from the control of digital surveillance technologies) and distributing the word of truth and freedom. Underlying Ferrari's story is the concept of 'Trash Mysticism', referring to the trashed Corpus Hermeticum—a collection of esoteric treatises from late Antiquity. It is ancient wisdom, transformed into various guidelines to understand and deal with our difficult existence on earth. The Corpus is supposed to guide readers to liberation and mystical, intuitive knowledge. During the Enlightenment these treatises sank into oblivion, the 'lost knowledge of the imagination', as the quantifiable became the norm: numbers, the 0 and the 1 that today define and control the world.

102 The woodcuts Ferrari made for her installation contain pictures from books in the Allard Pierson Special Collections. Ferrari combines them with digital icons and the logos of powerful companies such as Starbucks. They are collages of images from the era of the mystical that are combined with contemporary symbols from the virtual world. These collages tell a hidden meta-story about the battle between dark powers and redeeming mystics. Chiro Digitalis, the hand as a meditative tool, the redeeming act of placing the hand, has now been replaced by the everyday act of using our smartphone. This replacement tells us something about the relationship between hand, head, and tools—or rather, what consequences this relationship has for our thoughts and actions. In Ferrari's work, print also has an important role as an interface, but a mystical one: ex-votos that are the liberating interfaces in the Great Meme War. They constitute a contemplation of the importance of information distribution and the reality beyond the quantifiable.

Karin Ferrari's artistic work can be read as a quest for symbolic meaning in our contemporary, popular, digital image culture—as an attempt to deal with our hesitant attitude toward cyberspace. It can also be viewed as a lament over the disappearance of all that is mystical from our experience of the world, while at the same time capitalist strategies are putting the mystical at the service of the powers that be. Ferrari's digital works of art can literally be called an analysis of imagery that takes place behind the façade of the Internet and the digital world. Ferrari builds her works from hidden symbolism in pop culture and social-media platforms. Since 2011 a large part of her work can be found on the YouTube channel 'DECODING (THE WHOLE TRUTH)'. Her documentaries and semi-scientific research focuses on speculative stories of political paranoia, esoteric utopias, and the occult. She creates layered work that is characterised by a critical approach, while on the other hand it playfully embraces subjects such as conspiracy theories, ancient aliens and monsters, opening the third eye, journalists transforming into reptiles, and subliminal messages in music videos. By speculating on the possible connections between symbolism and contemporary icons such as the world wide web and theories about the mystical, Ferrari creates fictional documentaries that try to answer the question about the influence that this symbolism and the cyberworld have on Western society as it is now. Karin's work is an artistic contribution to fake news, disinfotainment and visual consciousness.



Installation view, Holy Freaks in CmdP im Allard Pierson Museum, Amsterdam
 Holy Freaks woodcut on handmade paper, 60 x 80 cm, 30 x 40 cm, 5 + 2 AP, 2019
 Soundinstallation Holy Freaks, Installation with woodstock
 Allard Pierson Museum, Amsterdam and Frans Masereel Center, Kasterlee in collaboration with AGA LAB Amsterdam, with support of the Mondriaan Fund, Creative Industries Fund NL, Pictoright Fund und Prince Bernard Cultuur Fonds

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Exhibition view Holy Freaks in CmdP at the Allard Pierson Museum, Amsterdam
 Presentation of Ferrari's woodcuts and risoprints together with original works from the museum's collection, whose images are the basis for Ferrari's woodcuts: Jan Mombaer Rosetum exercitiorum spiritualium et sacrarum meditationum, 1494 und Aldrovandi Ulysse, Monstrorum Historia (The Book of Monsters), 1642



Orbis Terrae
 woodcut
 on handmade paper
 60 x 80 cm, 30 x 40 cm
 5 + 2 AP, 2019



Exhibition view, Karin Ferrari. Un.Holy Haus, Galerie am Stadtplatz Wörgl, 2023. Foto: David Schreyer
 Orbis Terrae, woodcut, framed, 30 x 40 cm, 2019
 Door of Marvellous Power, wall mural, 300 cm x 280 cm, wallpapered plots, 2023
 Next room: Installation 'Temple of Ga Ga' (small version), masking tape, bowls, 2023
 Hello, wallpapered plots, 260 x 170 cm, 2023



Video installation 'The Lost Goddess. DECODING Born This Way by Lady Gaga', Museo Civico di Brunico, 2023

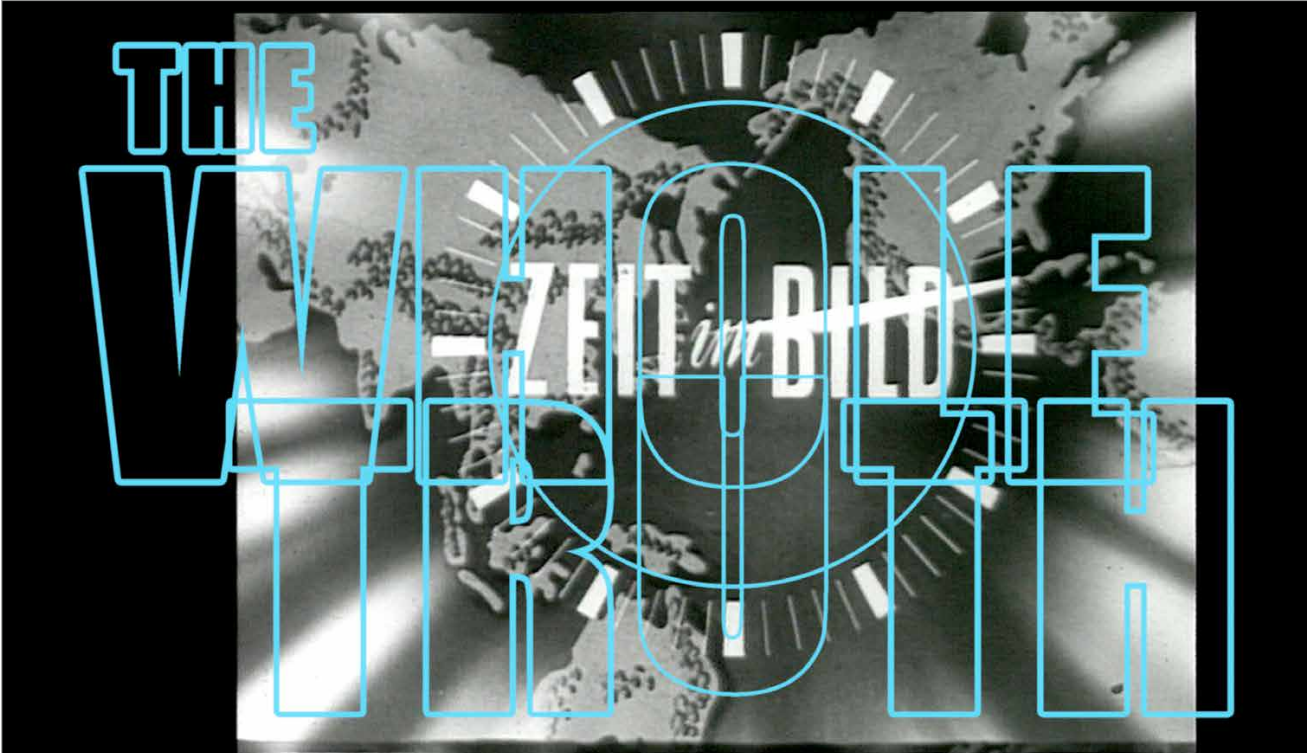
DECODING THE WHOLE TRUTH (Part II)

For quite a while Ferrari's chosen artistic medium was video. Her experimental docu-fiction series DECODING THE WHOLE TRUTH claims to reveal the symbolism and subliminal messages in images of global media culture. The video series is inspired by the weird part of YouTube of the early 2010s. Ferrari got the idea to create her own theory fictions and reveal hidden messages in images of global media culture in 2010 while spending one night binge watching reptilian shapeshifting news reporter on YouTube.

DECODING Filmography

The Lost Goddess. DECODING Born This Way by Lady Gaga, 24 min, 2020/2023
DECODING Taylor Swifts LWYMMMD, 25 min, 2019
DECODING The iPhone Xs: A Techno-Magical Portal, 13 min, 2018
DECODING US TV News Intros – Pt. 1., 8 min, 2018
DECODING The FIFA World Cup Logo, 11 min, 2018
DECODING The Mysteries of Antarctica (THE WHOLE TRUTH), 11 min, 2017
HYPERCONNECTED THE WHOLE PICTURE, 4 min, 2017
DECODER La Terre, 2 min, 2017
DECODING Die Intros der ZiB (THE WHOLE TRUTH), 20 min, 2016
DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 20 min, 2016
DECODING Reuter's Business As Usual For Siemens in Russia, 10 min, 2014
DECODING Azealia Bank's Atlantis (THE WHOLE TRUTH), 27, 2013
DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH), 19 min, 2011

'In her video works, Karin Ferrari approaches the ubiquitous changes in the handling and perception of information or disinformation on the internet. Conspiracy theories, fake news, modern myths, so-called 'urban legends', pseudoscientific theories and esoteric utopias are experiencing a boom thanks to the internet and are setting the scene for current debates. Witty and ironically, the artist picks up these contents. As a digital flaneur, she wanders through social media, YouTube and relevant blogs or databases, constructing 'mystery-docus' video works on various topics, skillfully interweaving facts with falsehoods, speculation, and rumors into a compelling artistic Zeitgeist analysis.' (Jury statement, RLB Art Award 2018)



DECODING Die Intros der ZiB (THE WHOLE TRUTH)

Experimental docu-fiction, German, English subtitles, 25 min, 2016

LINK https://www.youtube.com/watch?v=-w_pB-4odE

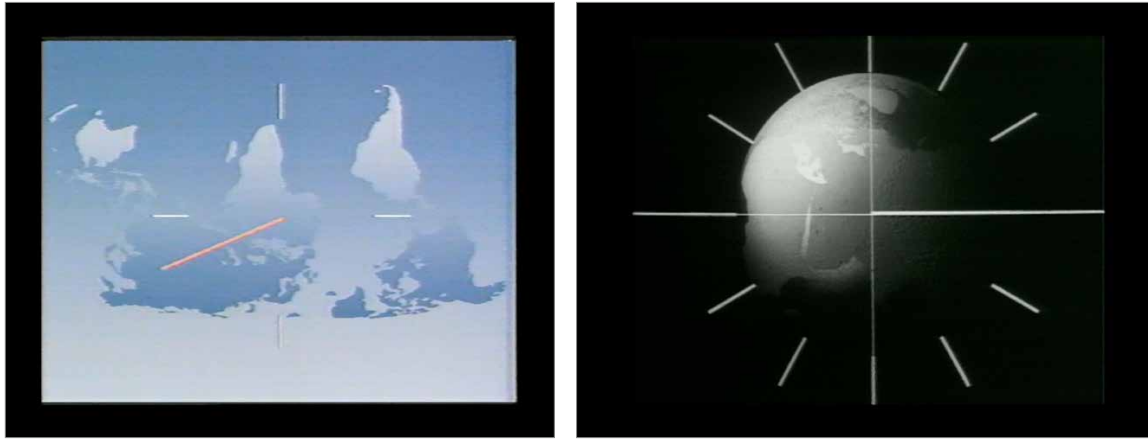
News reports are required to be neutral, but the opening graphics of the news are anything but neutral. The opening graphics stage the news. They are intended to convey the impression of being up-to-date, objectivity and competence, they suggest authority and want to arouse interest.

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The short film DECODING Austria's News (THE WHOLE TRUTH) (original title: DECODING Die Intros der ZiB (THE WHOLE TRUTH)) claims to reveal a surplus of meaning hidden within the opening credits of Austria's main national television news magazine Zeit im Bild. The video is inspired by counter-cultural YouTube videos on the threshold of academic theory, political paranoia and speculative fiction. The narration focuses on the symbolic abstractions of the world globe and of time in the news' opening graphics, because these images are representative of the respective dominant world view and Zeitgeist. DECODING Austria's News (THE WHOLE TRUTH) was created with the support of the Austrian Federal Ministry of Arts and Culture for Pixel, Bytes & Film an experimental TV art program of the Austrian national TV channel ORFIII and broadcast on the Austrian national TV channel ORFIII.



Video installation, Karin Ferrari, ALIENS, SEX + PARANOIA, Künstlerhaus Bregenz, 2019, Bild: ORF Vorarlberg
Video installation, Eau & Gaz, Lanserhaus, Eppan (IT), 2018



Video stills, DECODING Die Intros der ZiB (THE WHOLE TRUTH), 2016

Jürgen Tabor DECODING Global Media Culture

In her research, Karin Ferrari works with some of the most significant and at the same time most confusing developments in contemporary media cultures. The spread of fake news and suggestive infotainment techniques, the circulation of rumours and conspiracy theories in social networks and similar phenomena form the background and context of her work. These are phenomena that are booming around the world in a time of crises, especially a crisis of confidence in the objectivity of the public media.

Ferrari's work is intricately laid out in itself. They adapt the strategies of suggestive media practices in order to demonstrate and expose their seductive power at the same time. In the DECODING (THE WHOLE TRUTH) series (since 2011), Ferrari picks up on TV, music and product clips that are components of national and global media culture: Katy Perry and iPhone clips, intros from popular news programs. We have seen them so often that they are part of the collective memory. But do they hide secret messages and manipulative suggestions that we only perceive unconsciously and therefore allow them to work unchecked? Ferrari's works promise to decipher this secret content and play with the fascination for mysterious, speculative narratives about reality, because, despite all skepticism, there could be a real core in them.

The video DECODING The ZiB intros analyses the opening credits of the ORF television news program "Zeit im Bild" over the past 60 years. The changing view of the globe, a trademark of the intros, reflects the changed geopolitical worldview. The positioning, appearance and dynamics of the logo - for a long time an abstract combination of an electronic and a human eye - in turn conveys the self-image of the country's central news broadcast as an authoritative, ordering, unifying medium that generates and shapes reality via information. In addition to the suggestive power of these generic symbols, Ferrari refers to other mechanisms that are presumably integrated in the intros - the alchemical principle of micro- and macrocosm, the principle of self-fulfilling speculation or the technique of predictive programming. With the classic styles of objective reporting, the video tempts you to take the explanatory models as plausible if they weren't so absurd in one place or another that you can't help but fall away from your belief and think the whole thing through again.

— Jürgen Tabor, curator of Collection Generali Foundation at the Museum der Moderne Salzburg
On the occasion of the video acquisition into the collection of the city of Innsbruck



DECODING US TV News Intros - Pt. 1

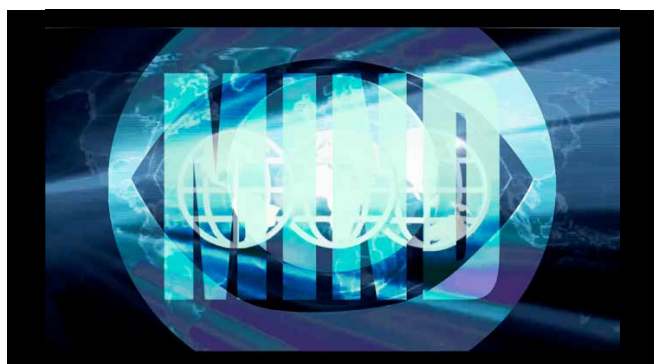
Experimental docu-fiction, Englisch, 8 min, 2018

LINK <https://www.youtube.com/watch?v=5tetiul3ECM>

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“With the series DECODING (THE WHOLE TRUTH) Karin Ferrari operates an alternative semiotics of media pop culture and everyday life. The short videos analyse visual languages and reveal hidden messages and symbols. In DECODING US TV News Intros (THE WHOLE TRUTH) Pt. 1, Ferrari examines the opening credits of various American news programs whose symbolism are linked to Freemasonry, the Illuminati, and powers that work in secrecy and influence the media. Ferrari satirises the speculative narratives of a disinfotainment industry, which positions itself with fake news, alternative facts, and conspiracy theories in opposition to its slandered mainstream media and „liar press,” and undermines informed opinion through emotionalised “rumor-based” reporting.“

— Severin Dünser, curator Belvedere 21 - Museum for Contemporary Art, Vienna



Videostills, DECODING US TV News Intros - Pt. 1



DECODER La Terre - Bande-Annonce

A fictive blockbuster trailer for a pseudo sci-fi documentary

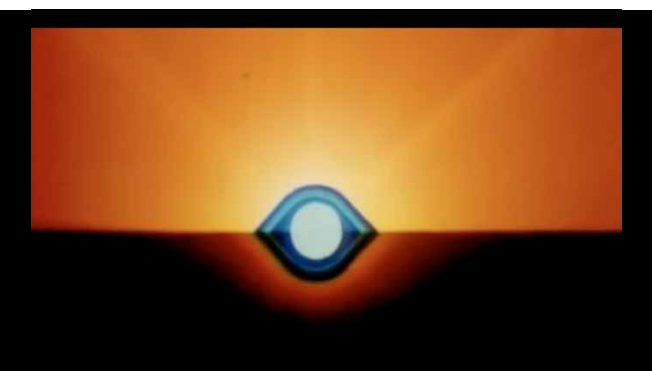
French, English subtitles, 2 min, 2017

The work was made with support of the Forum Culturel Autrichien, Paris, the Federal Chancellery for Art and Culture and INA: Institut national de l'audiovisuel

LINK <https://www.youtube.com/watch?v=pwc5cQT5i1U>

It's quite common for television news to use cosmo-technological metaphors in their opening sequences in order to mediate authority and up to dateness. Historic french television news opening sequences have a distinct utopian aesthetic. DECODER La Terre is a collage film made entirely of French TV news opening sequences, in the genre of a trailer for a sci-fi blockbuster movie.

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Videostills, DECODER La Terre - Band Annonce, 2017



DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH)

Experimentelle Doku-Fiktion, English, 16.9, 20:00 min, 2016

LINK https://www.youtube.com/watch?v=r9HCT0k_PHw

"Is Katy Perry's music video the encrypted representation of archaic ritual magic, with which an occult elite secures its power? What role does the pop star play in this?"

The rhetorical form of DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH) by Karin Ferrari, is clearly inspired by a rich vein of independent documentaries on YouTube which purport to uncover or correctly analyze the symbolic manifestations of major conspiracies in our public life. Set in Memphis - Egypt - and suffused with hieroglyphic imagery, an ultra light pop-music video by the eponymous American star receives a dogged, and deadpan, analysis in a voiceover supplied by the artist. Like the underground media whose idioms it highlights, Ferrari's argument is by turns weirdly convincing and highly implausible.

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— Nadim Samman, curator 5th Moscow Biennale for Young Art



Videoinstallation, DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), Eau & Gaz, Lanserhaus, Eppan (IT), 2018
Videoinstallation, DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), Triennale Coup de Ville, Sint Niklaas, Belgien 2016



Video still, DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 2016

Gary Lachman

Return of the Rejected

Dark Horses

In “Katy Perry’s ‘Dark Horse’ (The Whole Truth)” (2018), Ferrari takes the viewer on a guided tour of the occult, Hermetic iconography that she suggests saturates what may otherwise seem an ostensibly innocuous pop video. Some of the symbols she detects are obscured from the casual view; others are emblazoned in plain sight. To viewers unused to such close reading, Ferrari’s esoteric decoding may seem little more than obsessive nit-picking, the kind of symbol hunting that paranoiacs, determined to find “signs” everywhere, are prone to. For Ferrari, what may strike the rest of us as harmless attention-grabbing eye-candy, which is at the worst annoying, are really potent insignia. They form a secret alphabet speaking of the designs of an elite cabal to establish a hierarchical world state along the lines of the Illuminati, who, by all accounts, are much more popular and powerful now than they ever were in eighteenth century Bavaria. Back then they hailed from Ingolstadt. Nowadays, they come from outer space, the “dog star” Sirius, in fact.

How much Perry’s interest in these matters goes beyond the dictates of producing an eye-catching video in a highly competitive market is unknown, at least to me. (If it is anything like the occult interests of some pop stars I’ve known, I suspect it is not that deep, but I could be wrong.) As we’ve seen, magical imagery and ideas have been at home in the pop world for decades now and have served her predecessors very well, if their sales figures are anything to go by. In the song, Perry asks “So you want to play with magic?” and apparently many do, suggesting, perhaps, their level of seriousness.



Video still, DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 2016

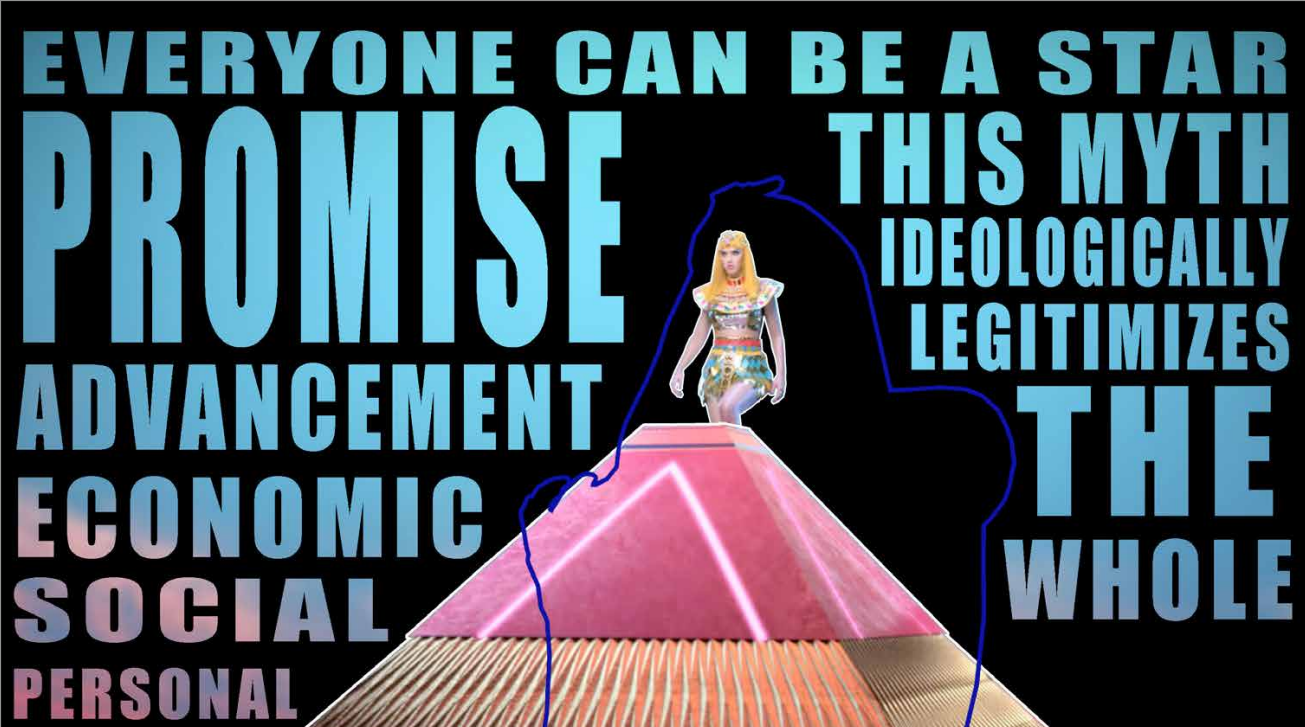
But how much Ferrari herself believes in what she reveals is also debatable. Interviews she's given are less than clarifying, and her admissions to being a bit "psychic" and to have spent time in a "satanic cult", suggest her tongue is firmly in her cheek. Yet how firmly, is unclear. But then, in a world in which we are not quite sure what is "real" or "true" anymore, given "post-truth", "alternative facts", and all that, this seems to be the point. Like many of the weird YouTube videos in which Ferrari finds inspiration, the viewer is caught and drawn in by the disturbing suggestion of plausibility that is the secret ingredient in any number of conspiracy theories. As the American philosopher and pioneer parapsychologist William James said of the phenomena he examined, there is never enough evidence to convince the outright sceptic, but always enough to keep the true believer hot on the trail. The same can be said for the captivating, if not totally convincing material with which Ferrari works her own magic.

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Is that Horus Before Us?

To spell out all the signs and symbols Ferrari unearths in "Dark Horse" would require more space than I am allowed, and would also spoil a viewer's enjoyment in getting them, well, from the horse's, that is Ferrari's, mouth herself: the deadpan voice in which she delivers her findings is part of the experience. But a few things can be mentioned.

Perry's video takes place in a fantasy Egyptian tableau in which an eye-catching Eye of Horus appears in numerous forms and settings. (We may recall that Hermes Trismegistus was also known simply as "the Egyptian".) Eyes, sight, vision, and other ocular themes permeate the video, and we recall that "occult" simply means "unseen". Yet, in this occultly informed performance, practically everything is in view of the "All-Seeing Eye", a Masonic emblem of the eye of God that Ferrari reads as a kind of Hermetic panopticon, a surveillance system that observes everything but which is itself out of sight.



Video still, DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 2016

In the Great Seal of the United States, the Masonic All-Seeing Eye rests atop a pyramid, its radiant gaze taking in the scene. For Ferrari, this mystical vantage point is a symbol of the pervasive observation surreptitiously enforced by the hierarchical socio-political system with which pop stars like Perry and others are in cahoots. Just as for our ancestors, the gods looked down on mere mortals from the heavens above. So, too, today's deities are celebrities who not only reside above us but are actual "stars" themselves. This is an echo of the ancient Egyptian belief that, once free of the frail earthly body, the worthy dead – pharaohs and other masters – became immortal heavenly bodies themselves. Aleister Crowley, for whom Horus was an important figure, was always good for a memorable one-liner. In his "Book of the Law", the template for the coming age of "force and fire", he – or his extra-terrestrial communicant Aiwass, whom, Crowley tells us, dictated the "Book of the Law" to him – said that "Every man and every woman is a star." Or can be, in our free-for-all grapple for celebrity.

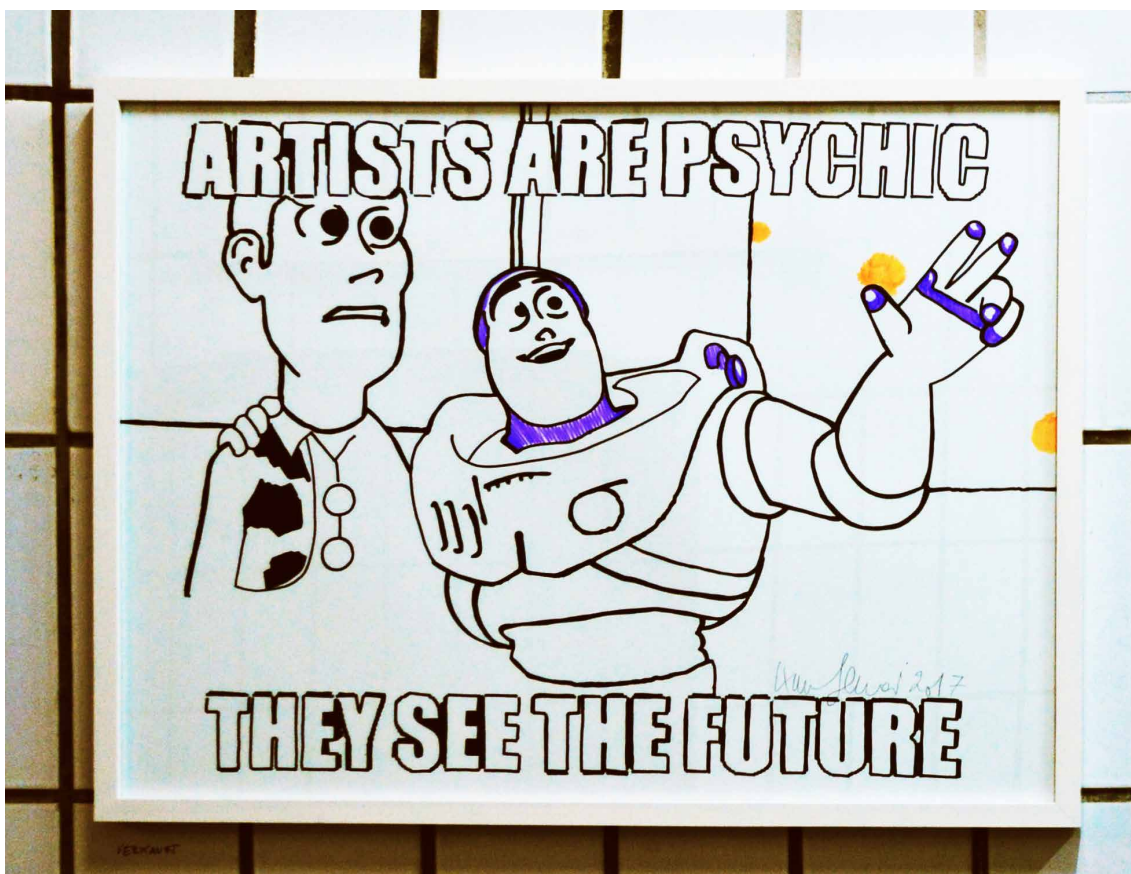
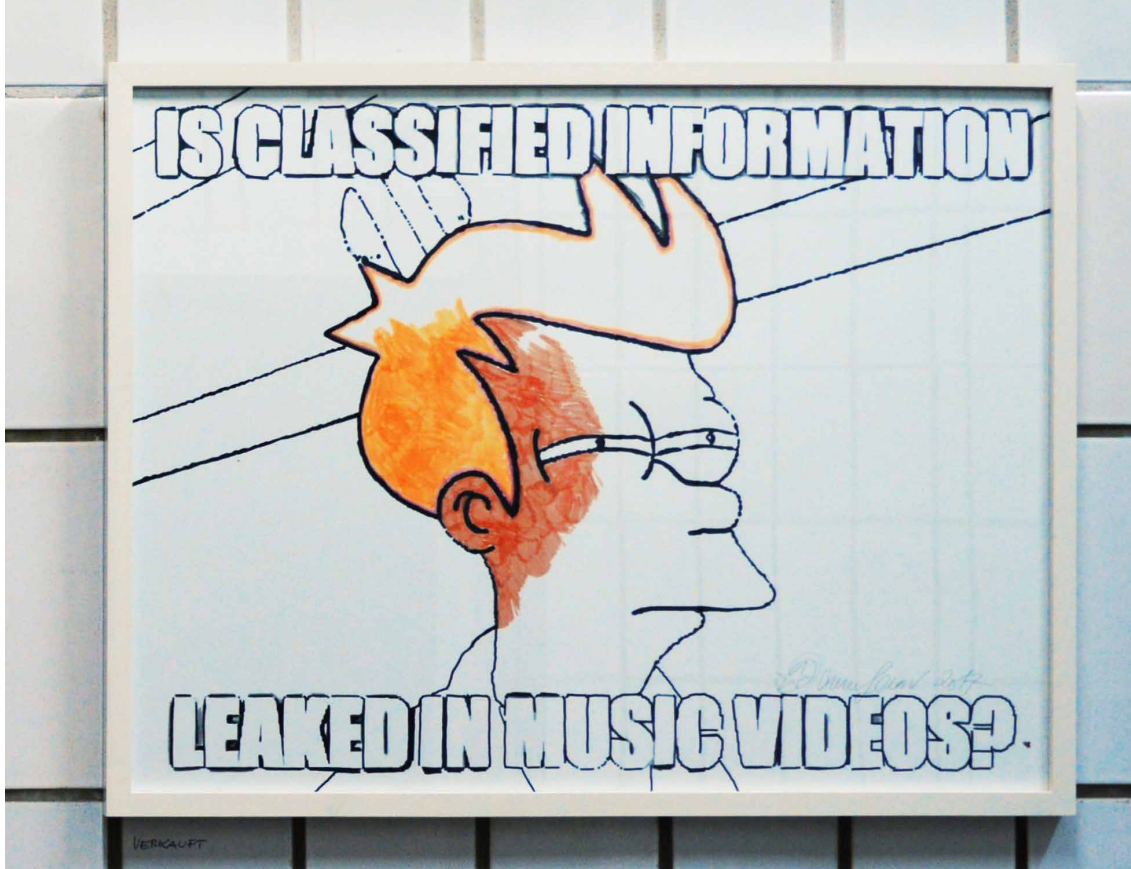
This is a promise, Ferrari said, made by the powers that be to the rank and file, as encouragement to climb the economic pyramid, or at least to try to, and so maintain the very socio-political order that oppresses them. Fame, glory, power and wealth await the winners, while, as Crowley said, "The slaves shall serve." The slaves here wear Perry's own Pharaoh brand men's underwear – like Jay-Z she has diversified her portfolio – the suggestion being that while they think they too can be stars, the system that they believe can deliver this promise actually holds them firmly in place.

— Gary Lachman

From: Return of the Rejected: Postmodern Occultism and Popular Culture
in: Karin Ferrari. Trash Mysticism



Mega Meme, billboard for PREMIERENTAGE, Innsbruck 2019



Meme drawings
in the exhibition
The Map is the Territory
Galerie Jünger, Wien 2017
private collection



Lecture/Performances



The Joy of Paranoia

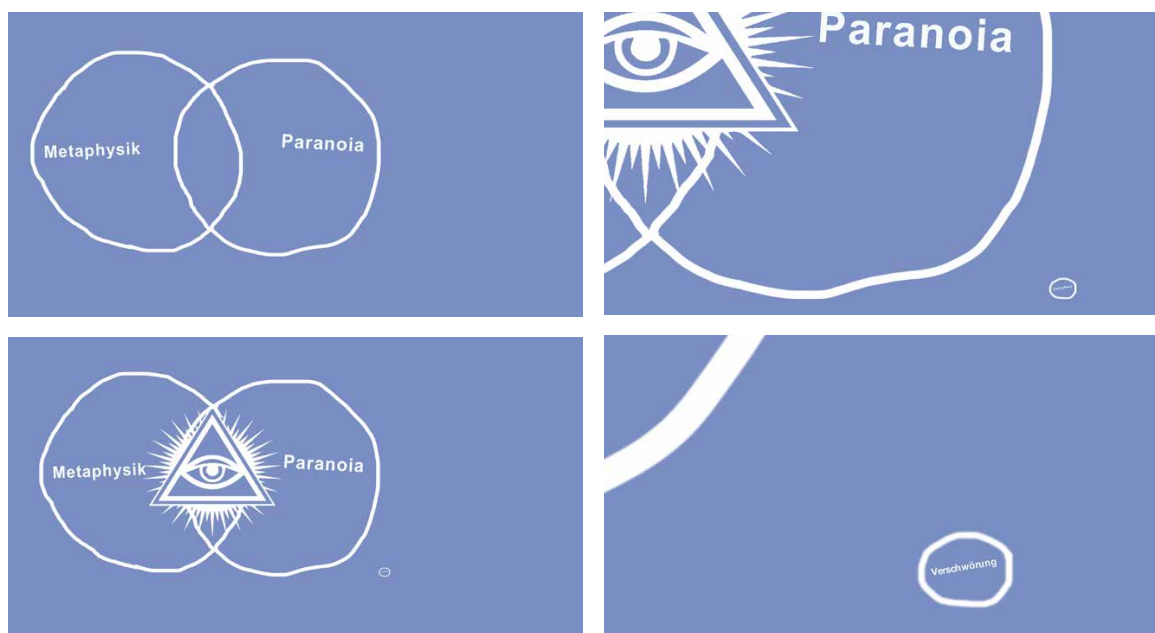
Performance - Lecture

Online Symposium der KU Linz - Katholische Privat-Universität Linz, November 2020

[LINK https://www.youtube.com/watch?v=G2TcBrQ6X1Y](https://www.youtube.com/watch?v=G2TcBrQ6X1Y)

DIES ACADEMICUS: Conspiracy Theories. Chemtrail, corona and climate change ... that can't be a coincidence! Michael Butter (Tübingen), Daniel Hornuff (Kassel), Jan Skudlarek (Berlin) and Karin Ferrari (Wien) ask about the typical patterns, appearances and aesthetic codes of conspiracy theories.

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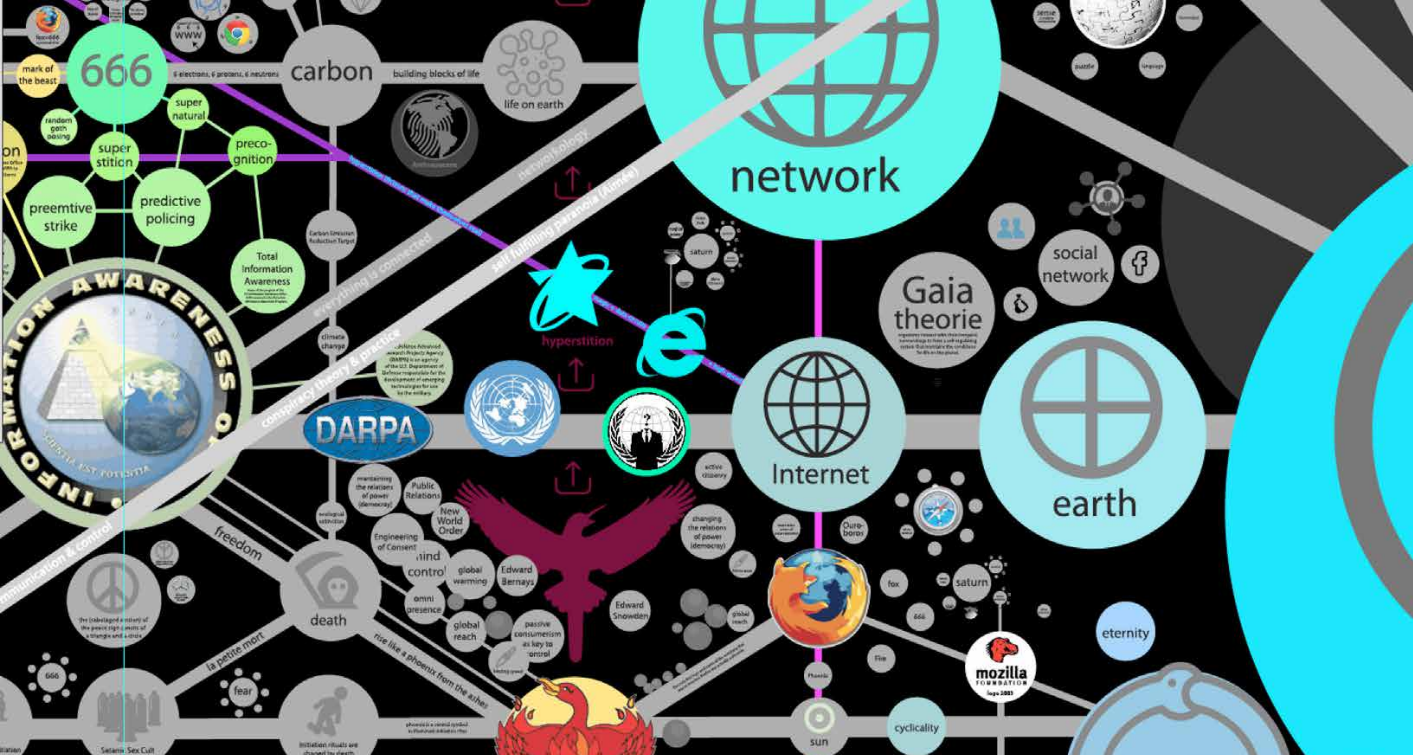


Installation views and documentation of the performance/lecture 'The Ultimate Guide to TM (TRASH MYSTICISM)

The Ultimate Guide to TM (Trash Mysticism)

Lecture-Performance in the exhibition 'Karin Ferrari. Trash Mysticism', Ferdinandeum, Tiroler Landesmuseum, Innsbruck 2019

Trash Mysticism is a term the artist uses to describe her field of research: a kind of DIY spirituality emerging from our screen culture. It involves speculative narratives at the intersection of academic theory, esoteric utopia, and paranoid political imagination. "The Ultimate Guide to Trash Mysticism" was a performance-lecture and expansive light projector projection on Meme Magic and Chaos Magic, New Age and Alt-Right, Alchemy and YouTube channelings. The lecture-performance took place in the installation of her solo exhibition at the Ferdinandeum.



HYPERCONNECTED (THE WHOLE PICTURE)

Scalable vector map / mobile app, Palais des Beaux Arts, Vienna, 2016
8th Floor / The Shelley & Donald Rubin Foundation, New York, 2019

HYPERCONNECTED (THE WHOLE PICTURE) is a scalable vector map visualizing the semantic interrelationships between a cluster of icons related to web. The idea of the map is to deduce from visual similarities of these icons similarities in meaning and content. It is. In HYPERCONNECTED (THE WHOLE PICTURE), Karin Ferrari introduces a speculative chart mapping the flux of meanings between a cluster of icons related to the web. Is the wireless icon the antidotal counterpart to the all-seeing eye? Or are we simply already entangled in the ever present surplus of symbolic meaning? By appropriating and re-envisioning mimetic signs and their syntactical relations, new technicoloured virtual possibilities emerge from the ominous undercurrents that flow through planetary telecommunication networks and archaic power structures.

Next time you touch a WiFi symbol, a different kind of connection might be established.

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Katalog, THE WATCHERS, 8th Floor / The Shelley & Donald Rubin Foundation, New York, 2019
Mobile App HYPERCONNECTED (THE WHOLE PICTURE), Palais des Beaux Arts Wien, 2017



Perpetuating The Myth of Universal Success

Installation, Screening, Tiroler Volkskunstmuseum, Innsbruck, 2015

Subliminal Mess

Logo Wall, Red Carpet, Participatory Performance, Tyrolean Folk Art Museum, Innsbruck, 2015

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The Tyrolean Folk Art Museum commissioned Karin Ferrari to contribute to the exhibition Signs and Symbols. She created a site-specific installation featuring a 50-meter-long red carpet and a logo wall in the museum's entrance hall. The logo wall simulated a publicity campaign promoting the artist and the museum's sponsors. The red carpet gave the illusion of leading directly through a glass wall into the cloister. Ferrari's film *DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH)* was screened on the red carpet in the cloister. A red carpet and the social function of celebrities are central themes in Ferrari's decoding of Katy Perry's music video.

During the opening, the artist performed a participatory piece by taking photos of the visitors in front of the logo wall.

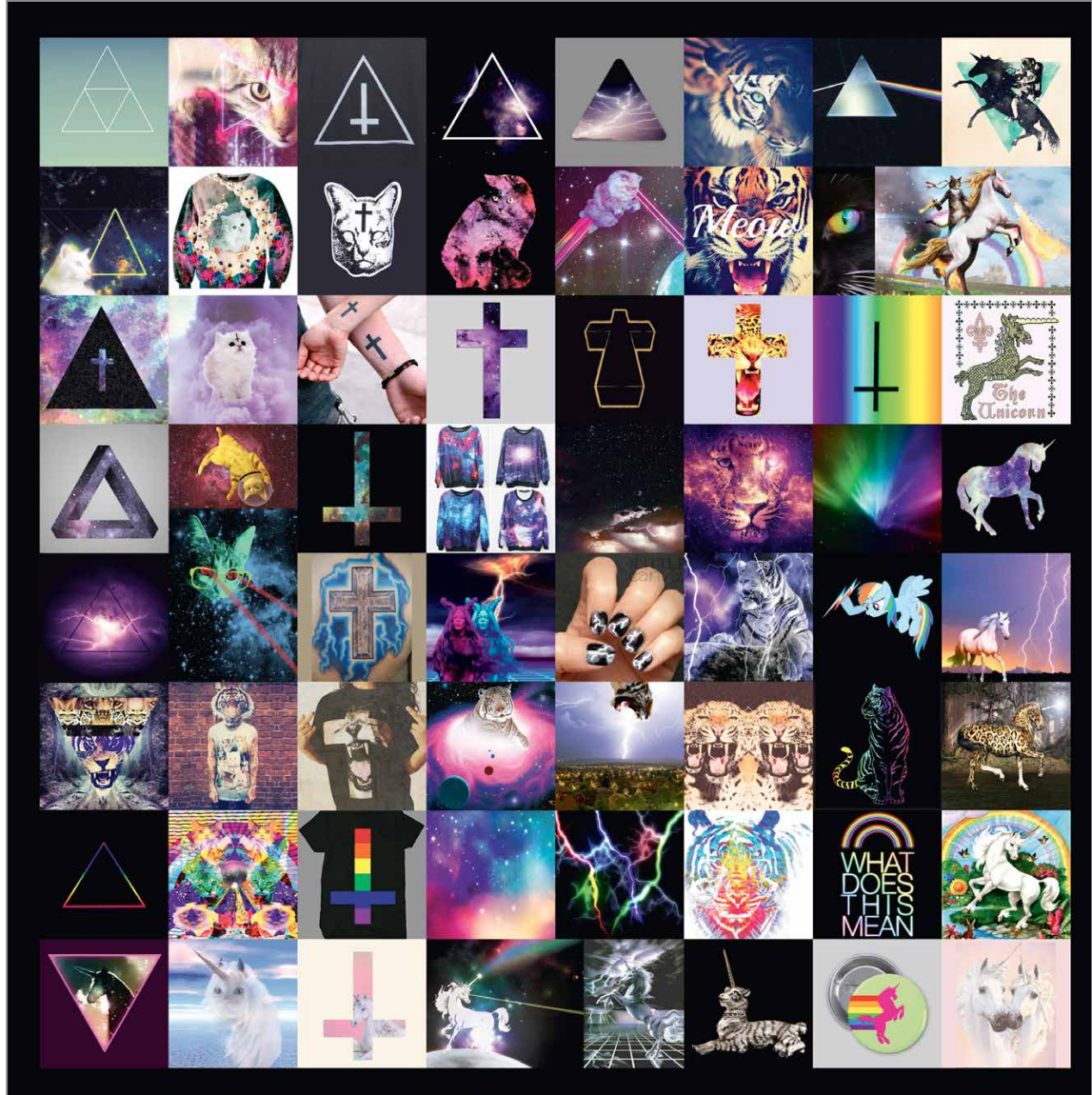




Karin Ferrari (fotó / photo: Csányi Krisztina)



Lecture/Performance, Predictive Programming - Is Media Leaking the Future? Trafo Galeria Budapest, 2017



SYMBOLIC SYNTAX OF LASER SPACE CATS AND UNICORNS

Poster, 64 cm x 80 cm, 2013

Poster featuring a cross-table of popular visual motifs from early 2010s urban subculture: triangle, cat, cross, cosmos, laser, tiger, rainbow, and unicorn. These symbols were everywhere—on T-shirts, album covers, and all over social media. Symbolic Syntax of Laser Space Cats and Unicorns is a visual attempt to systematize these eight motifs and explore all 64 possible combinations.

Karin Ferrari – CV

Karin Ferrari studied cultural studies and painting at the Academy of Fine Arts Vienna. She uses images and symbols from everyday and popular culture to examine the present. She's particularly interested in hidden desires that are actually of spiritual nature that operate within consumer capitalism, technology and our built environment. She works across a wide range of media. Karin Ferrari is based in Vienna.

Ferrari's work has been exhibited internationally at venues such as the 8th Floor/The Shelley & Donald Rubin Foundation in New York City, Belvedere 21 - Museum for Contemporary Art Vienna, HAU Berlin, Museion for Contemporary Art Bolzano, Art Omi Open Studios in Ghent, New York, Pori Art Museum Finland, the Allard Pierson Museum in Amsterdam, WRO 19th Media Biennale Wroclaw Poland, Pori Art Museum Finland, Landesmuseum Ferdinandeum Innsbruck, Künstlerhaus Bregenz, the Antarctic Biennale 2017, The Wrong – Digital Art Biennale 2017, the 5th Moscow Biennial for Young Art 2016, the Royal Military Museum Brussels, Videotage in Hong Kong, and on the online platform Arte Creative (Germany-France). Krinzinger Schottenfeld and Galerie Jünger in Vienna. Her works are available on the distribution platform 6x6 project (New York/Berlin), on Ferrari's YouTube channel, and have been broadcast on ARTE and the Austrian national TV channel ORF III.

In 2024 Ferrari received the BMKOES research grant for artistic work with AI. In 2020, Ferrari received the Austrian state grant for media art from the Federal Ministry of the Republic of Austria. She also received the artist prize of the city of Innsbruck in 2020, the Benno Barth Award in 2019, and was the main winner of the RLB Art Award in 2018. In 2021, she won the prize of Land Niederösterreich in the Austrian competition for graphics art for her woodcut 'Chiro Digitalis'. Ferraris work is in statal and private collections in Europe and the USA.

Over the past few years, Karin Ferrari had artist residencies in the USA, Europe, and Southeast Asia. Residencies supported by BMKOES took her to Paris in 2017 and Yogyakarta in 2018. In 2019, she was an Artist in Residence at Art Omi in New York, in 2023 the AIR Krinzinger residency in Croatia. In 2025, she is invited to CCA Andratx in Mallorca. Her works are part of private and public collections in Europe and the United States.

Collections

Artothek of the Federal Government, Federal Chancellery of Austria
Art Collection of the Raiffeisen Landesbank Südtirol
Collection Museion Bolzano
Art Omi Archive, New York
Collection of the State of Tyrol
Collection of the Autonomous Province of South Tyrol
Collection of the City of Innsbruck
Collection of the State of Vorarlberg
Ursula Blickle Video Archive Collection, Belvedere / 21er Haus, Vienna
Frans Masereel Center, Kasterlee
Private collections

Awards

2025 BMKOES Research Grant for Artistic Work with AI
2021 Award of the State of Lower Austria at the Austrian Graphics Competition
2021 Special Mention at the Vienna Short Film Festival for the short film m h y t n i x
2020 Award for Artistic Achievement from the City of Innsbruck
2020 National Media Art Scholarship, BKA - Federal Ministry for Arts, Culture, the Civil Service, and Sport
2019 Benno Barth Award
2018 Main prize of the RLB Art Award RLB Kunstbrücke, Innsbruck
2017 Nomination Walter Koschatzky Art Award, Albertina

Residencies

2025 CCA ANDRATX | Contemporary Art, Andratx, Mallorca
2024 Borgo del Sole, Villetta San Romano, Tuscany
2024 AIR Burgendland, Friedensburg Schlaining
2023 Krinzinger Artist in Residence Kuberton, Croatia
2019/2020 Research Stay in New York City
2018 Art Omi International Artists Residency, Ghent, New York
2018 Artist Residency BKA - Federal Ministry for Arts, Culture, the Civil Service, and Sport, Yogyakarta
2017 Artist Residency BKA - Federal Ministry for Arts, Culture, the Civil Service, and Sport Cité des Arts, Paris
2016 Artist Residency Frans Masereel Centrum, Kasterlee, Belgium

Solo Shows

2025 *The Eye in the Sky. And The Ambivalent Symbolism of the Towers of Istria*, Museo Lapidarium, Novigrad, Croatia
2023 *Freaky Fairy Flux Foundation*, RfdInsel, Heart of Noise Festival, Innsbruck,
Un.Holy Haus, Galerie am Stadtplatz, Wörgl
2022 *Haunted Landscapes of Desire*, E/// Eschenbachpalais mit Galerie Jünger, Vienna
2022 *Temple of Ga Ga*, BRUX, Innsbruck
2021 *The New Holy*, KOER Tirol, Art in Public Space project, Innsbruck
2020 *Rooftop Temples of New York City*, Galerie Jünger, Vienna
2019 *Trash Mysticism*, Ferdinandeum, Tyrolean State Museum, Innsbruck
2019 *Aliens, Sex and Paranoia*, Künstlerhaus Bregenz
2017 *DECODING (THE WHOLE TRUTH)* Cité des Arts, Paris
2017 *The Map Is The Territory* Galerie Jünger, Vienna
2016 *DECODING (THE WHOLE TRUTH)* Blickle Kino, 21er Haus - Museum for Contemporary Art, Vienna

Group Exhibitions (selection)

2025

Stealth, Verdurin, London
City Trip2, Cultural centre De Steiger, Menen, Belgium
Screening *DECODING The iPhone Xs, Reflections: iPhone Fever Dreams 16+*, Go Short Film Festiva, Nijmegen, NL
Nature | Feeling | Form, Castel Belasi Museum, Trentino, I
CCA ANDRATX, Mallorca

2024

Freaky Fairy Flux Foundation beim Dokfest Kassel, 41. Kasseler Dokumentar- und Videofest, Kassel
AIR 2023 Vienna / Hungary / Croatia / Sri Lanka, Krinzinger Schottenfeld, Vienna
Fingerspitzengefühl Karin Ferrari + Lee Nevo, Galeria Carceri, Kaltern, Italy
When We Move It's A Movement, Kunstraum Innsbruck
We Could Be Witches, Fish Factory Penry, UK
Summoning the Ghostly, Endotic Reserach (TIER), Berlin
MUTA, Pori Art Museum, Finland
Looking elsewhere being there, CerModern Arts Center, Ankara
Land(wirt)schaft oder It goes not on a cow-hide, Maurachhof, Kitzbühel
Janus Galerie Jünger

2023

Trienala Ladina 2023, San Martino in Badia, Italy
Geister, Dschinns und Avatare, (kuratiert von Petra Poelzl), HAU Berlin
Break The Charm, Galerie Burster, Berlin
Kortfilmfestivalen, (kuratiert von Neil Young) Norwegian Short Film Festival, Grimstad
The Gym, Kampnagel, Hamburg
I've seen the future baby, it's sexy, Kulturni centar Kula, Belgrad

2022

The Gym, Soho Studios Ottakring, Vienna
I've seen the future baby, it's sexy, Skuc, Ljubljana

2021

Techno, Museion für Moderne und Zeitgenössische Kunst, Bozen, IT
Screening m h y t n i x, REVERSO, 19th Media Art Biennale, WRO Art Center, Wrocław, PL
Screening m h y t n i x, Diagonale - Festival des österreichischen Films Graz
Screening m h y t n i x, Vienna Shorts Film Festival

2019

THE WATCHERS 8th Floor / The Shelley & Donald Rubin Foundation, New York
Cmd P for (reality) 2079 Allard Pierson Museum, Amsterdam
LINZ FMR Biennale for Media art, Linz, A
26th European Film Festival Palić, Serbia
Diagonale - Festival des österreichischen Films Graz

2018

The Value of Freedom (curated by Severin Dünser), 21er Haus - Museum for Contemporary Art, Vienna, AT
Open Studios, Art Omi, Ghent (New York)
Magic Circle (curated by Katharina Brandl and Daniela Brugger), Kunst Raum Niederösterreich, Vienna, AT
Souvenir (curated by Fabio Santacroce / 63rd - 77th STEPS e Giusy Ottonelli) Spazio Murat, Bari, IT

2017

Antarctic Biennale (curated by Nadim Samman), Antarctica Biennale Ship, Antarctica
Postinternet.Art, The Wrong Biennale, Digital Art Biennale
Chance Meeting, SCCA - Center for Contemporary Arts, Ljubljana
Revealing Reflected Refractions, Tiger Strikes Asteroid, New York City

2016

Deep Inside V Moscow International Biennale for Young Art, Moscow
Coup De Ville, Triennale Sint Niklaas, Belgium
Back To The Future Papay Gyro Nights, Videotage, Hong Kong
Frame Out Festival Museumsquartier Wien
THE WHOLE TRUTH DISKO at the War Party, Royal Military Museum, Brussels, Belgium

Lecture-Performances, Workshops and Teaching

2025

Artist Lecture, The Culty Side of Consumer Culture, Verdurin London
Karin Ferrari & der Trash Mysticism, Podcast ÄNDERN leben mit Paul Campbell

2023

Concert/Performance Karin Ferrari + Francesco Fonassi, Freaky Fairy Flux Foundation, Heart of Noise, Innsbruck AT
Concert/Performance Karin Ferrari + Francesco Fonassi, Freaky Fairy Flux Foundation, Spettro, Brescia, IT
Freaky Fairy Flux, Workshop at Summer School Kunstraum Innsbruck, AT

2022

Inventing The Rooftop Temple: Unlearning Architecture. Karin Ferrari in conversation with Marlene Wagner, KdW, Linz
Lecturer for artistic design, University Innsbruck, Faculty of Architecture

2021

The Power of Images, Key Note at Filmfestival Cologne, DE
Artist Talk, Art University Münster, DE

2020

The Joy of Paranoia, at the online Symposium "Conspiracy Theories." KU Linz - Katholische Privat-Universität Linz

2019

Talk: Friedrich von Borries, Karin Ferrari, Martha Kirszenbaum, Lisl Ponger with Angela Stief, Vienna Art Week
Lecture Performance The Ultimate Guide to TM (Trash Mysticism), Ferdinandeum, Innsbruck
Artist Talk, Kunsthalle Wien
Machine Cult / Occult Machines, subnetTALK, Salzburg

2018

Artist Talk (invited by Fabio Santacroce / 63rd - 77th STEPS e Giusy Ottonelli) Spazio Murat, Bari, IT

2017

Lecture Performance, Predictive Programming (curated by Bori Szalai, lecture-performances by Serafin Alvarez, Karin Ferrari and György Szimán in the context of the series Thought Sculptures) Trafo Galeria Budapest
Artist Talk and Screening Academy Fine Arts Vienna

2016

Workshop, Applied Demonology Coded Cultures Festival, University of Applied Arts Vienna
Workshop Hyperstition with Mark Fisher, Armen Avanesian, Karin Ferrari, Künstlerhaus Büchsenhausen, Innsbruck

Selected Publications and Articles

Claudia Aigner, Wiener Zeitung, Die Penthäuser der Götter, 17. Dezember 2020

Eva Rottensteiner, Beyond the Profane, franzmagazine, 12. Februar 2021

Rooftop Temples of New York (Hg. Karin Ferrari), Verlag für moderne Kunst.

New Decameron, (Hg. Macushla Robinson) Yonkers International Press New York

Pop Leaks, Maximilian Lehner, Kunst und Kirche, 01/2021

The Watchers, Ausstellungskatalog, 8th floor, Rubin Foundation, New York

Der Wert der Freiheit, Belvedere 21, Verlag für Moderne Kunst Wien

Karin Ferrari Trash Mysticism, Mit Vorworten von Wolfgang Meighörner und Johannes Ortner und Beiträgen von Rosanna Dematté und Gary Lachman Hg: PD Dr. Wolfgang Meighörner, Tiroler Landesmuseen-Betriebsgesellschaft, 2019

Christian Petersen: Karin Ferrari: Portrait of the Artist as a YouTube Conspiracy Theorist, Artslant Magazine, 2018

Karin Ferrari: weird wired viral, in 'Epidemic Subjects – Radical Ontology', Elisabeth von Samsonow (ed.), The University Chicago Press for Diaphanes, 2017

Nadim Samman: Karin Ferrari, in: 5th Moscow Biennale for Young Art, Katalog, 2016

Sarah den Hond: Karin Ferrari, in: Coup de Ville 2016, Borgerhoff & Lamberigts, 2016

Karin Ferrari. Occult Coloring Book. Eigenpublikation, 2015 - 2019

Claudia Slanar: Karin Ferrari – Flavor Flower in: 'Mehr als Worte. Zeichen. Symbole. Sinnbilder. Katalog Tiroler Volkskunstmuseum', Hg. Wolfgang Meighörner, Athesia Tappeiner Verlag, Bozen, 2015

Karin Ferrari: Intelligent Timelines, in: 'World Best New Art', Georg Leutner (Hg.), Verlag für moderne Kunst, Nürnberg, 2006