

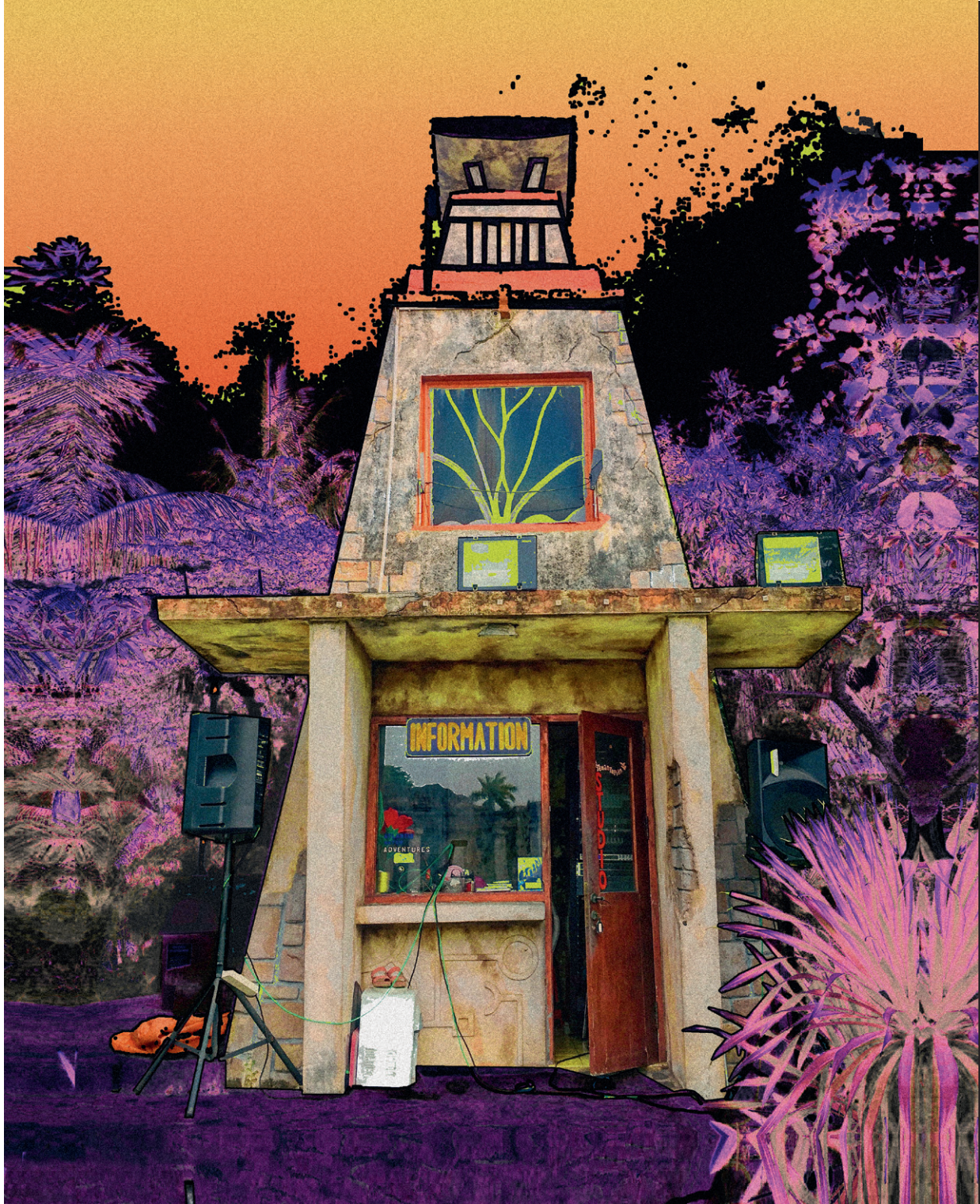
Karin Ferrari

mail@karinferrari.com

+436508404042

www.karinferrari.com

INSTA @trashmysticism



Artist Studio (Self Portrait), Jakarta, 2018

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.

— Erik Davis (High Weirdness, TechGnosis)
San Francisco March 2023

Ongoing Artistic Research

since 2009

**TRASH
MYSTICISM***

***Late Capitalist
DIY Spirituality**



Installation view in the exhibition **Karin Ferrari. Trash Mysticism**, Ferdinandeum, Innsbruck, 2019



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.

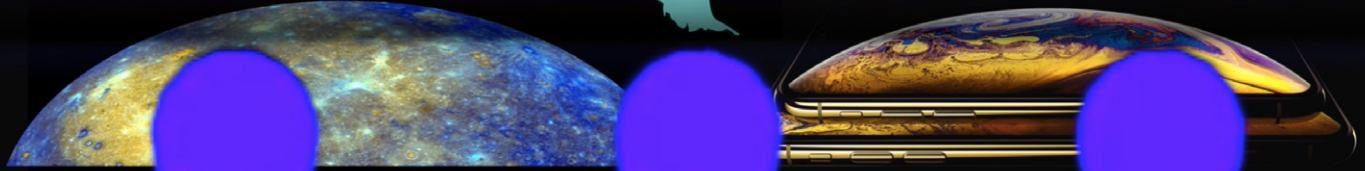
7

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.



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

COMMUNICATION
COGNITION
TECHNOLOGY



UNDERWORLD

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>

9

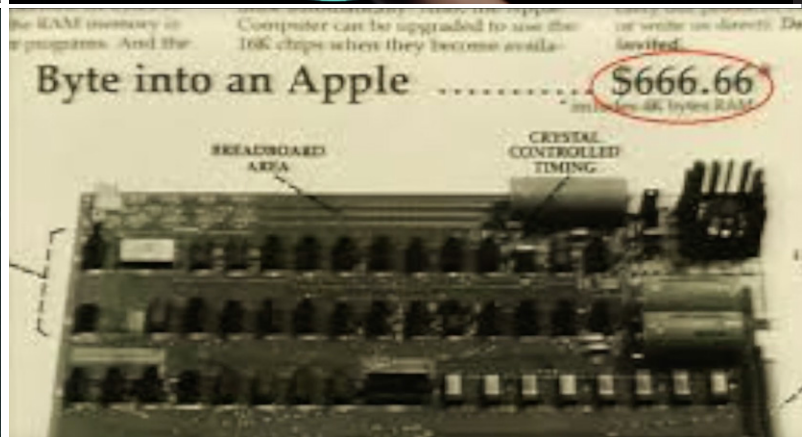
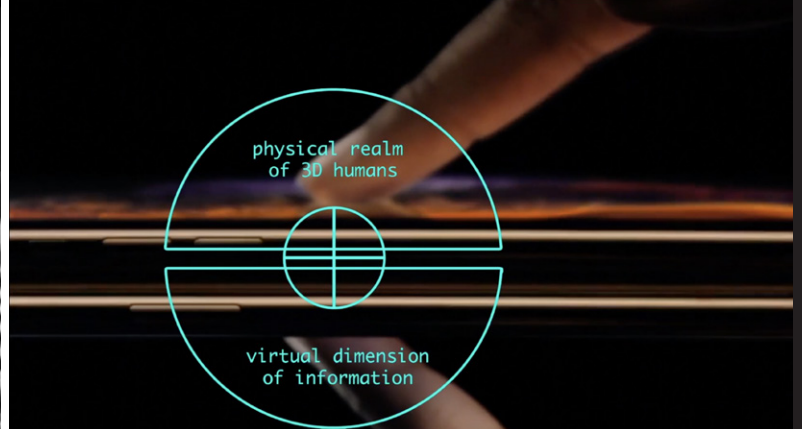
‘The iPhone Xs as more than simply a modern mobile phone; as a code that Karin Ferrari sets out to interpret. In a superb re-assemblage of the ad made by Apple, the film develops an impressive density of semiotic linkages while, at the same time, repeatedly succumbing to the paranoid sign mania.

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



Video stills **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.

11

"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?

— Bernhard Garnicnig, curator and researcher published in *continent.*, 2019



Fairy Garden, Burgendland, Austria, 2025
Ta Prohm, Angkor Wat, 2018





Bali, 2018
Agip Shrine, Ai generated Image, 2025

ERIC DAVIS

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.



Far from a distanced conceptual intervention, Ferrari's work itself results from obsession, fascination, and the sort of "interpretive drift" that the anthropologist Tanya Luhmann 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



Bangkok, 2018



Las Arenas Shopping Mall, Palma, Gran Canaria, 2019

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-activatinng traditional 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



(Detail) Technoanimae, Museion for Contemporary Art, Bolzano, 2021
Technoanimadidas, Hanging Sculpture, Shopping Mall SILLPARK, Innsbruck, 2021

lie outside the white box of the gallery. With Roo4op Temples of New York, she shifted her gaze from the gutter to the heights, discovering scores of pseudo- sacred shrines that literally and figuratively crown Manhattan's commercial skyline. For The New Holy F*ck, the artist built a small temple in a forest using e-waste, cables, and pop detritus, inviting passersby to discover the ironic spiritual enchantment appropriate to a time of sacred contamination. Not everyone can follow the signs -- Ferrari tells of two hikers, dressed in high-tech clothes composed with synthetic microfibers, who complained that a plastic 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-created 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 Native craft 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.

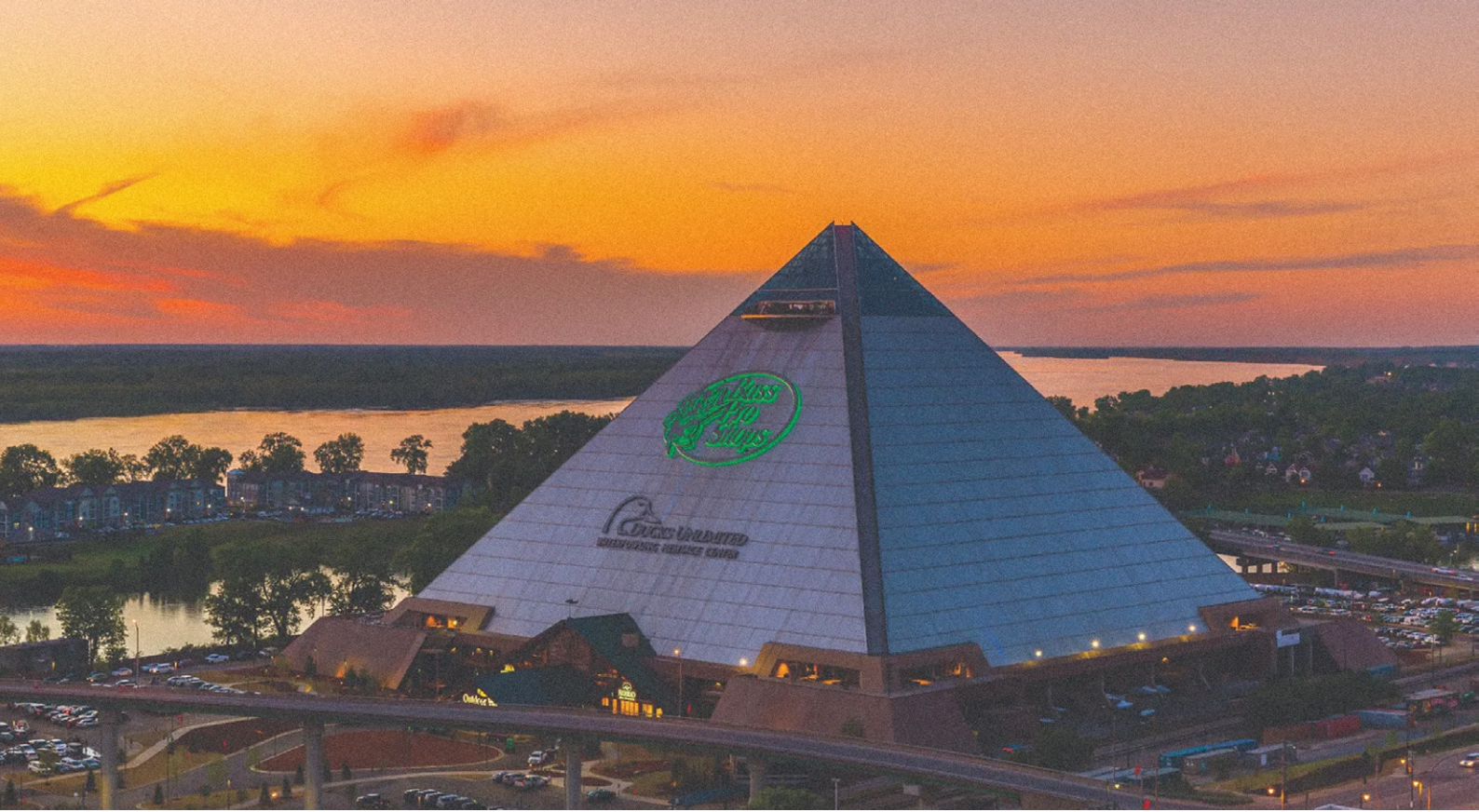


Again, Ferrari is not offering some haughty sneer here. She is too haunted by the power of enchanted consumerism for that, too aware of the sad truth that shopping and media serve unmet spiritual hungers today, especially for an animated world that bridges our sense of anomie and dread. Her objects are 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.

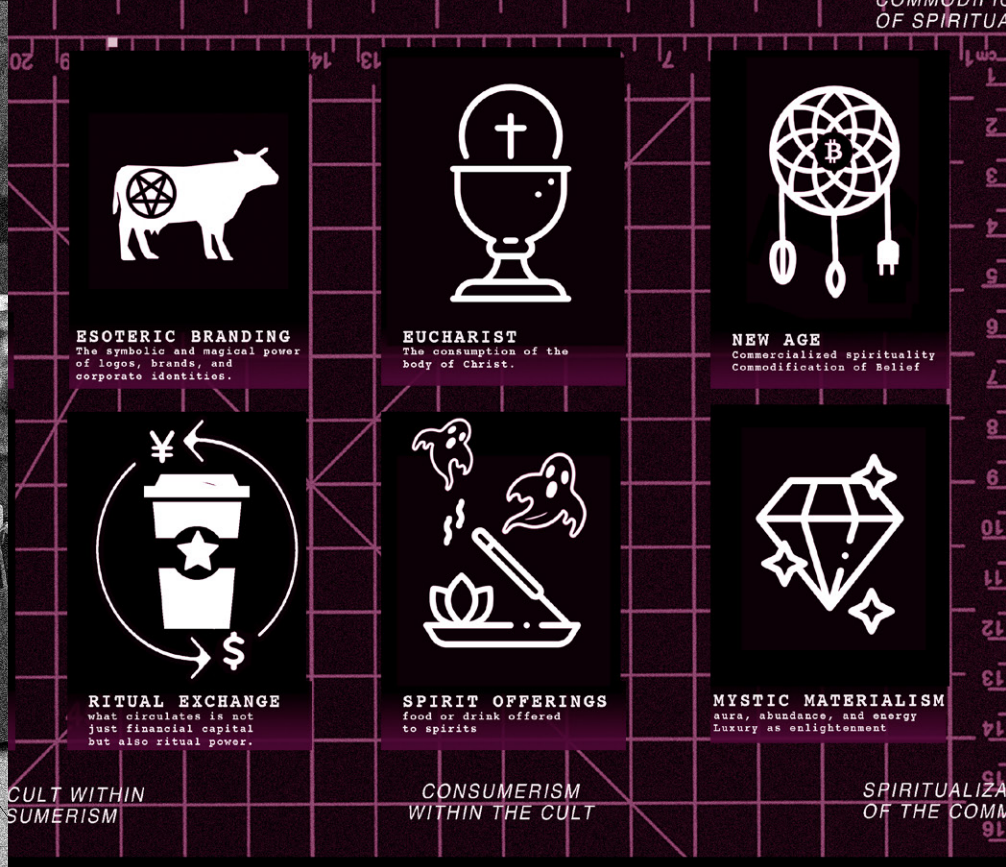
So if Ferrari's dreamcatchers are still spellcraft, which dreams do they capture, and which do they letthrough? Their seeming target is the "fake dreams" that still fuel consumer capitalism, resource depletion, and the rivalrous magic show of the social media subject. As the artist notes, such dreams 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 paranoid 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.

17

— Erik Davis is the author of 'High Weirdness' and
'TechGnosis. Myth, Magic and Mysticism in the Age of Information'.
San Francisco March 2023



Bass Pro Shops at the Pyramid Shopping Mall, Memphis, Tennessee



Goods + Gods. The Culty Side of Capitalism

Artist lecture Verdurin, London, 2025

Media artist Karin Ferrari decodes and reinterprets contemporary visual culture, revealing its mystical undercurrents. In this presentation, Ferrari explores magico-religious rites in consumer culture, offering a funhouse-mirror reflection on the symbols, rituals, and sacred spaces of consumer culture.

Pop music videos as initiation rites. Hotel temple-pool-bars in Bali. Overlooked cultic sites atop Manhattan's financial skyline. A pyramid-shaped shopping mall in Memphis, Tennessee. And ultimately, a techno-shamanistic magic flight on the escalator leads - inevitably, like the slurp at the bottom of an iced Frappuccino - to the question: Could the layout of Angkor Wat be the original blueprint for the modern mall??!



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>

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.



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.



TechnoAnimae hanging sculpture, in the exhibition Techno, Museion for Modern and Contemporary Art, Bolzano, 2022
Foto: Luca Guadagnini

TechnoAnimae

22

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.



Animadidas hanging sculpture at the shopping mall SILLPARK Innsbruck, a KOER Tirol art in public space program, 2021.
Foto: WEST

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.

23

— Museion for Modern and Contemporary Art Bolzano

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 TechnoAnimae, 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 the art museum."

— Erik Davis (TechGnosis, High Weirdness)

Branches, cable ties, and Nike jerseys: Karin Ferrari describes her artistic practice as "Trash Mysticism," working with a wide range of materials. Her work explores personal understandings of spirituality and superstition. The installation TechnoAnimadidas examines the entanglement of nature and technology. In the sculpture, our present reality—shaped by technology and consumer culture—merges with fantasies and desires that exist beyond the visible world and its rules. The result is a visual hybrid of ancestor worship, materialism, and technology. Over the past years, the artist has exhibited TechnoAnimadidas in a shopping mall, a museum, and a gym.

— Petra Poelzl, Curator, HAU Hebbel am Ufer, Berlin.

Speculative Archaeology

since 2018

**Archi_Fictions
of Ecstasy**

**Hyperstitious
Houses**

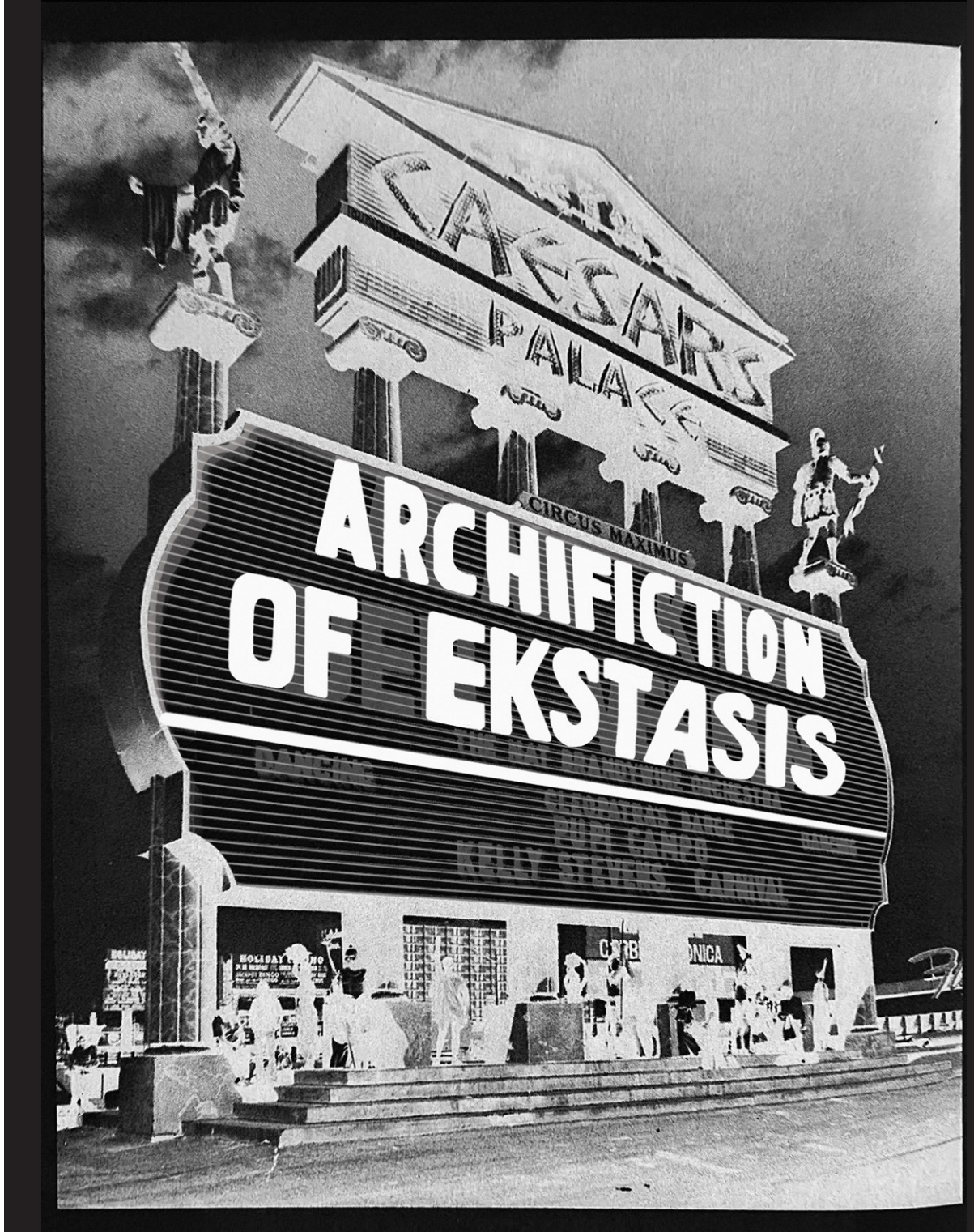


The Gym, Mustika Resort & Spa, Yogyakarta 2018
To Cosmology, Ink on Paper, 50 x 65 cm, 2020



Untitled, AI-generated, 2026
Petrol Temple of Estoril, Lisboa, 2026





ARCHIFICTION OF EKSTASIS (Learning From Las Vegas)

Print on Metall, framed, 60 x 80 cm, 2020, Editoin of 6

1/6, 2/6, 3/6 Public Collection, private Collection



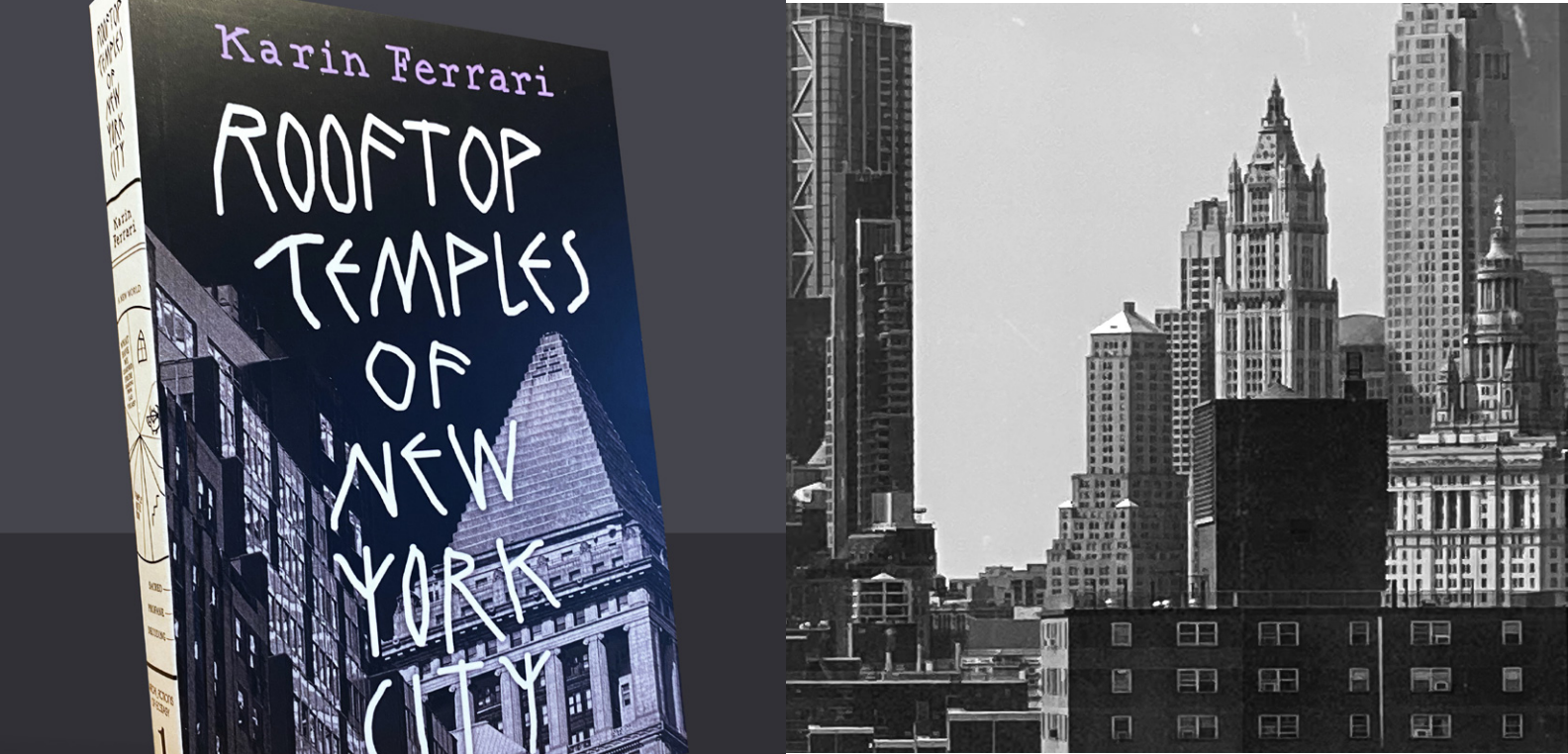
P.K.E. II Collage, Print on Metal 30 x 40 cm, 2021



Hyatt Regency Yogyakarta
21 x 30 cm Print on Metall, 3 + 2, 2018, 1/3 Collection CCA Andratx



Installation *Rooftop Temples of New York City (Wallstreet)* at *Looking Elsewhere Being There*, 2024
 Cermodern 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

Made with support of Benno Bart Award, BMKOES and Abteilung Deutsche Kultur, Land Südtirol

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.

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 Kunsthaus Bregenz
Bregenz December 16, 2020

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



Bryant Park NYU 60 x 80 cm, print on metal edition 5 + 1 (diverse collections)

The Original Rooftop Temple of Greenwich 40 x 40 cm, 2020 edition 5 + 1, public and private collections

THOMAS TRUMMER

Mysterious New York

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



Morphology of Pseudo-Sacred Structures Poster (Detail), 2020

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.

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.

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 Kunsthau Bregenz
Bregenz December 16, 2020

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





Shapes of Civilization Temple City Angkor Wat, Manhattan Bridge, Druck auf Metall

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.

Back at the hotel, it dawned on me how deeply ingrained the division between the sacred and the profane is in the Western worldview and how artificial it is. 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 street noise—without judgment. Without immediately dismissing it as some meaningless kitch. 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 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



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

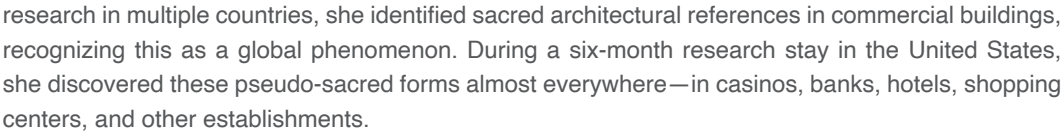
ROSANNA DEMATTÈ

Archi Fictions of Ecstasy

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.

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



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.

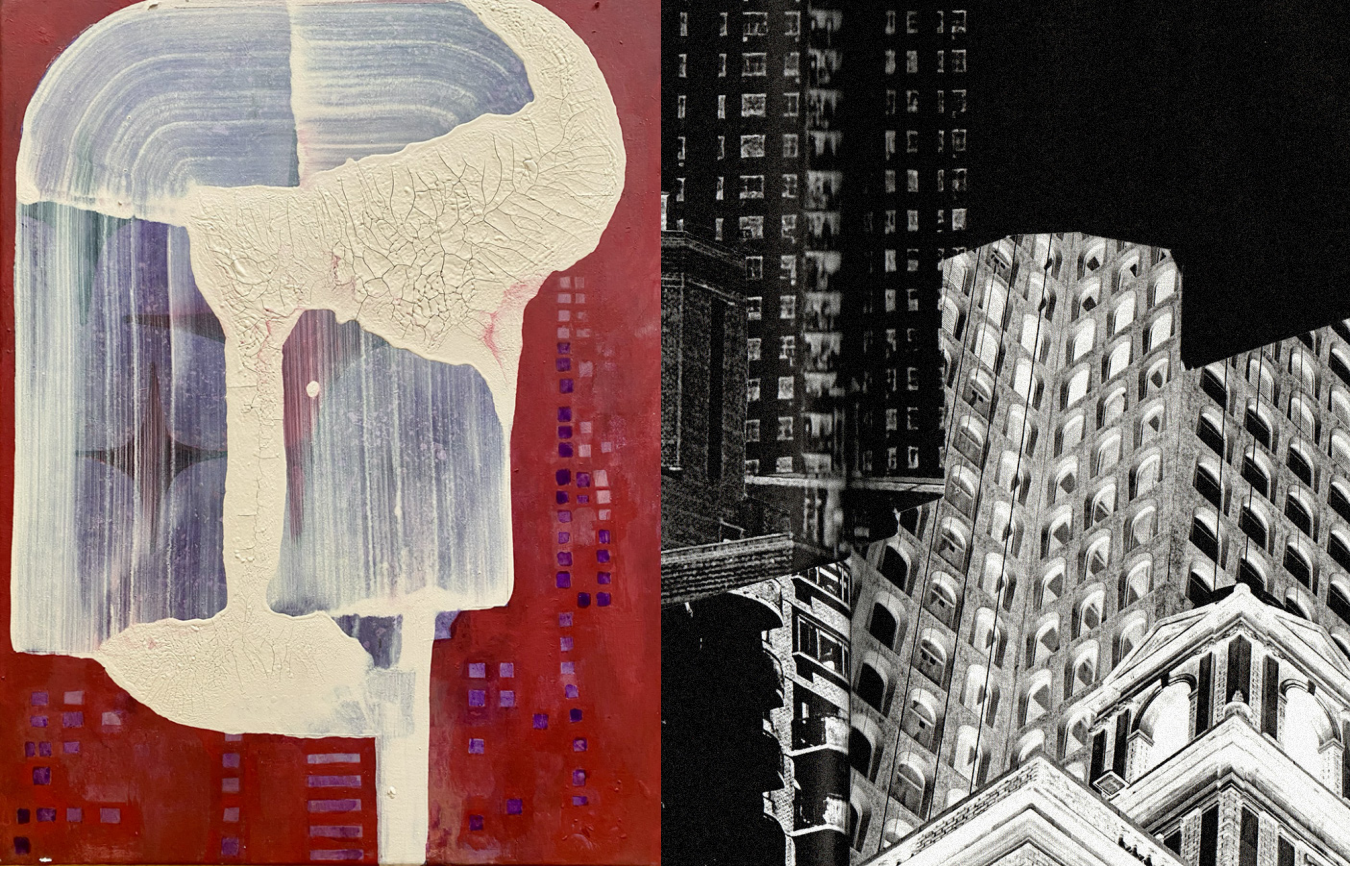
The acquisition for the Tyrol regional collection includes the research and visual material for this artistic project, which Ferrari developed and assembled in the tradition of Aby Warburg's *Mnemosyne Atlas*.

— Rosanna Dematté, curator Tiroler Landesmuseum

about the acquisition of *ArchiFictions of Ecstasy* into the collection of Land Tirol



Rooftop Temple Acrylic on Canvas, 30 x 40 cm, 2023
P.K.E. II Collage, Print on Metal 30 x 40 cm, 2021



Mysterious New York Acrylic on Canvas, 30 x 40 cm, 2025
Different Life Collage, Print on Hahnemühle, 2021



Speck of Dust (detail), ink on paper, 50 x 65 cm, 2022, private collection

Studio View New York



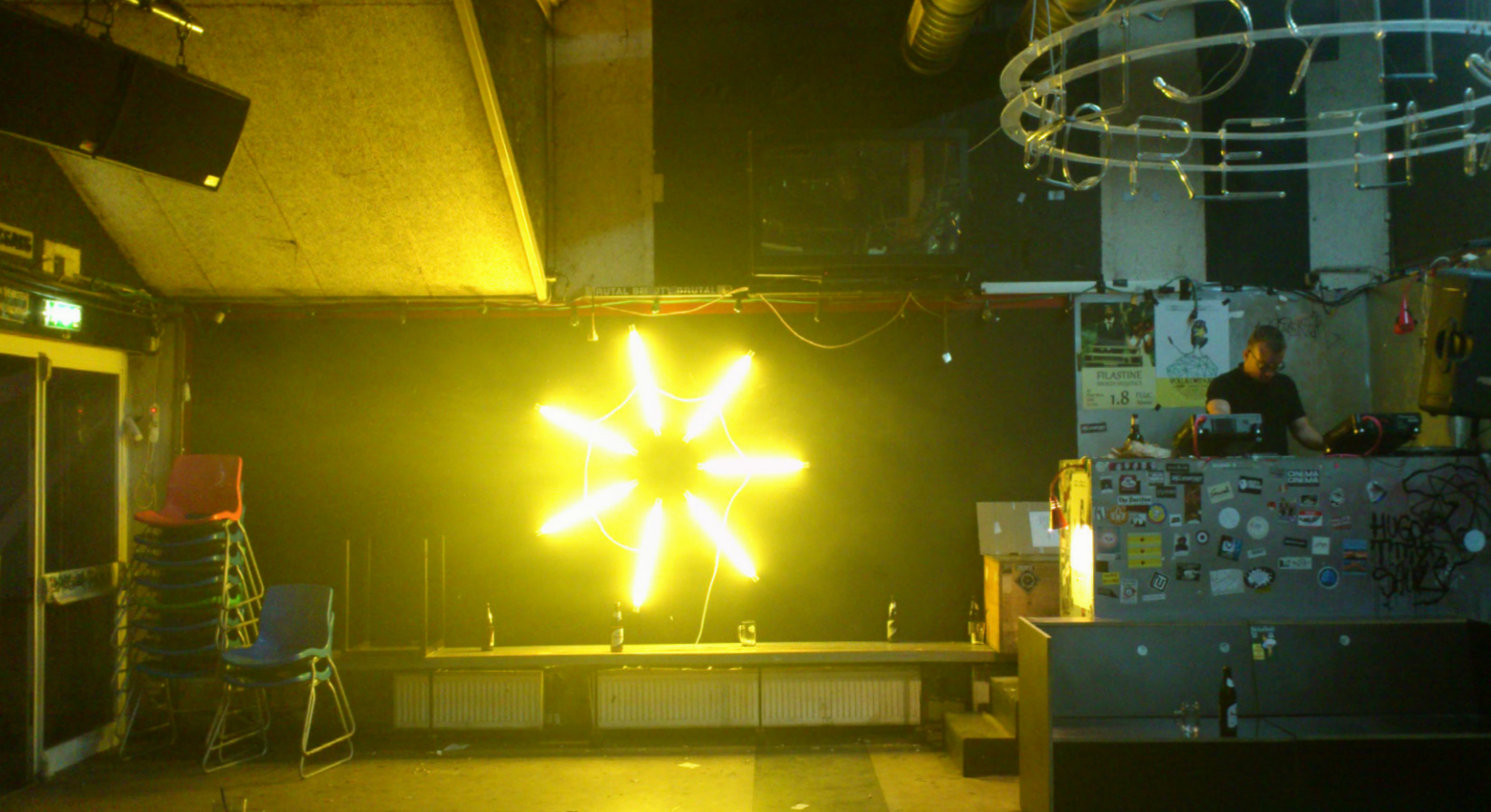
to cosmology Marker on cardboard 50 x 65 cm.

Exhibition view **Rooftop Temples of New York City**, at Galerie Jünger Wien, 2020.

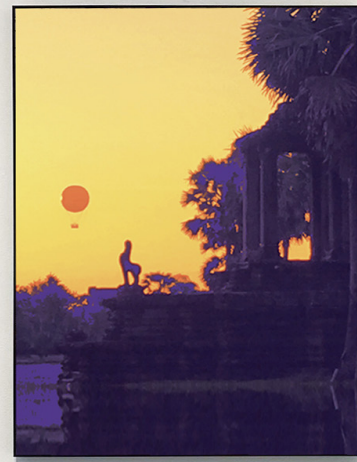
These drawings grew out of early experiments with a cheap, barely functioning printer in the Lower East Side, where I printed the first dummies for my artist book *Rooftop Temples of New York City*. This process defined the monochrome aesthetic of my later work. During the first Covid lockdown in March 2020, I spent much of my time in a penthouse in the Lower East Side, when I wasn't wandering the emptied streets looking for rooftop temples. Around the same time, narratives and videos began circulating that speculated about a lost civilization and claimed that many historical buildings were designed as energy machines. These works also evolved from my video practice, where I overlay moving images with hand-drawn animations traced directly with my finger on the trackpad.

THE EYE
IN THE SKY

Mythic Vision
from Sun Cults to
Surveillance States



Sun Readymade 7 fluorescent tubes, installation at the Fluc, 150 x 150 cm, 2014
An On-Going Project curated by Ursula Maria Probst



A Hundredsixty Million Years Ago under the constellation of Leo, Angkor Wat 2018
 45 cm x 60 cm, 2019, Edition 3 + 2, 1/3 in the collection Museion Bozen
 30 cm x 40 cm, 2019, Edition 3 + 2, 1/3 private collection



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



Black Sun Ink on Paper Bristolkarton 21 x 29,7 cm, 2021, Collection Museion for Contemporary Art Bozen
Green Sun Acrylic and oil-based pigments on canvas, gold foil, objet trouvé, 2025



Wall installation in the exhibition 'Karin Ferrari. Paranjolly Symphony. How the Towers Learned To Dance', Rigo Galeria / Museo Lapidarium, Novigrad, Croatia, 2025.





GALERIJA-GALLERIA RIGO

4 - 26 | 10 | 2025

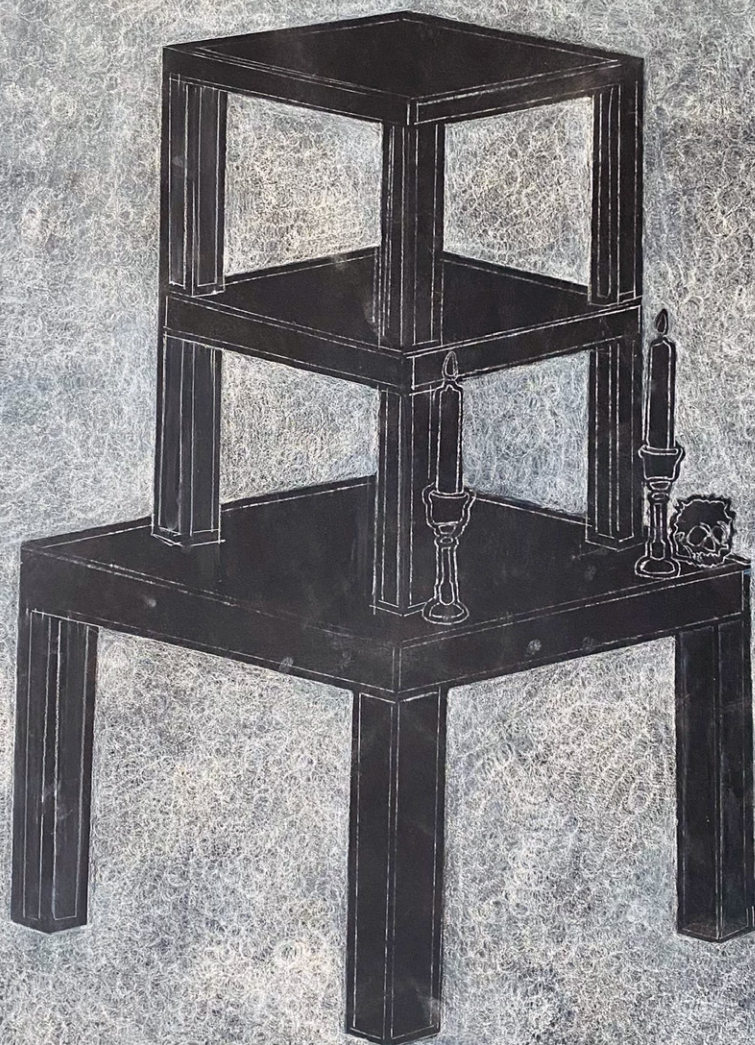


KARIN FERRARI

*Paranjolly Symphony.
How the Towers Learned to Dance*



ALTÄRA



IDEA



Sketch Soundinstallation **A Thousand Suns**

A THOUSAND SUNS

Spoken Word Track, Care Of s 45,19 min, 2026

LINK <https://careof.bandcamp.com/track/a-thousand-suns>

Originally created for the exhibition “Karin Ferrari: Paranjolly Symphony” (Rigo Gallery / Museo Lapidarium, Novigrad, Croatia, October 2025).

Ancient suns, all-seeing eyes, sacred towers. The same symbols keep surfacing as surveillance networks, atomic insignia, UFO sightings, algorithmic feeds. A THOUSAND SUNS traces these recurrences through personal memory, myth, and the endless scroll. Fragments of social media cut in and redirect: seductive, overwhelming, sometimes funny. A heatwave summer, strange lights hanging still above a NATO airbase. Declassified CIA documents about astral travel resurfacing as 60-second reels. Spoken word unfolding over a slow-burning, atmospheric soundscape.

Credits

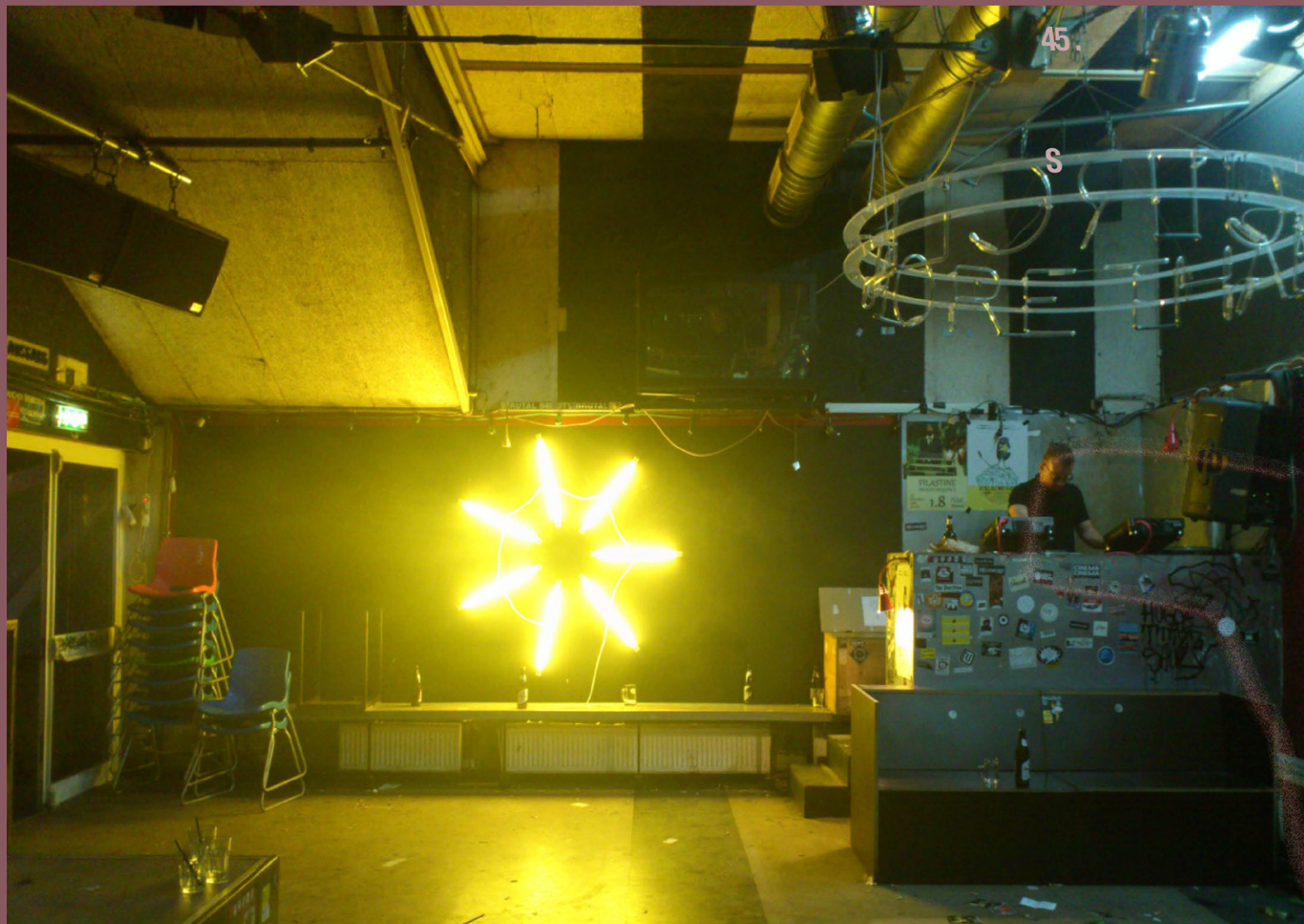
Text & vocals: Karin Ferrari

Music: Juniper Foam

Mastering: Felipe Vareschi

Cover photo: Karin Ferrari, featuring “A Sun Is A Very Close Star” by Karin Ferrari (2014) and “a circle more than” by Kamen Stoyanov (2014), curated by Ursula Maria Probst at Fluc, Vienna.

The track emerged from my artistic research into the entanglement of religion and the military. Fun, right? I know... It began as a somewhat obsessive inquiry during the Krinzinger Artist Residency in Kuberton, Croatia in 2023, and has turned out to be more in tune with our times than I would have liked it to be. Starting point was a particular architectural phenomenon in Istria. The beautiful hills of Istria are marked by towers. Church towers I thought, but it turned out many of them were originally medieval defensive structures that were only later repurposed as church bell towers. I was fascinated by how verticality, as a symbol, as a function, and as an architectural form, oscillates between the military and the spiritual.



/ 2026

Karin Ferrari & Juniper Foam

53

A THOUSAND SUNS

Album cover **A Thousand Suns** Spoken Word Track, Care Of s 45,19 min, 2026
LINK <https://careof.bandcamp.com/track/a-thousand-suns>

	Sound installations 2022 - 2024	
	TEMPLE OF GA GA FREAKY FAIRY FLUX FOUNDATION	



Temple of Ga Ga, sound installation. Vorbrenner Projekt im BRUX - Freies Theater Innsbruck, 2022 Fotos: WEST

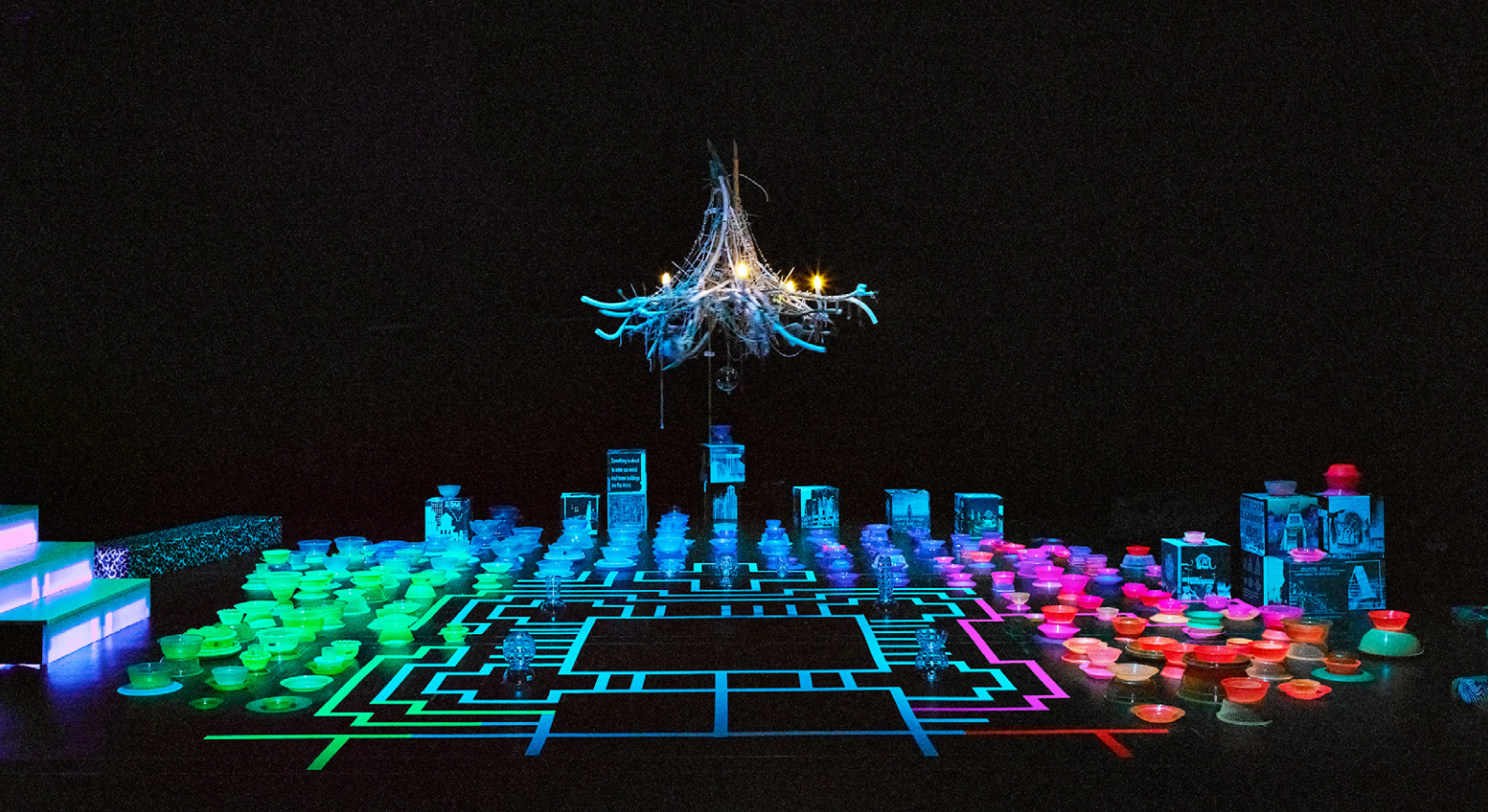
Preface

56

During my research trips across Southeast Asia as part of the BMKOES Artist Residency in Yogyakarta in 2018, I documented hotels, banks, and other commercial structures that mimic the forms and atmospheres of sacred architecture. Alongside this photographic documentation, I wrote a series of feverish short stories that navigate these strage spaces where commerce, ritual, and belief collapse.

This research and stories was further developed into the sound installation TEMPLE OF GA GA. For the sound installation a series of spoken-word tracks was created in collaboration with the sound artist Francesco Fonassi, that later extending into the album FREAKY FAIRY FLUX FOUNDATION. In a sense, these spoken works continue and transform my video series DECODING THE WHOLE TRUTH (2011–2022), in which my own voice often appears as an off-screen narration.

The installation consists mostly of plastic bowls from Indonesia. In 2019, the bowls were fist exhibited at the Diözesan Museum Brixen alongside a medieval communion chalice, the original *Temple to Go*.



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)

57

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.

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.



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

About 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.

59

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
Dokfest Kassel - the 41. Kasseler Dokumentarfilm- und Videofestes 2024



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



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

Star Wiring Mall

Text for Spoken Word Track by Karin Ferrari, 2022

Sound by Francesco Fonassi

04:55 min

LINK TO TRACK <https://villarec.bandcamp.com/track/star-wiring-mall>

Three times I dreamt of standing, on the roof of an empty shopping mall, at night, all by myself. In front of me the never ending sound of waves crashing against the shore. And around me the infinite black space of a starless night and the warm sweet smell of Frangipani trees.



Kuta, epicentre of Bali tourist hell. I rented a cheap room, close to the Bali Beachwalk Mall, an open air mall, right at the beach.

Everything around the mall was trashed, and kind of nasty. There were street cooking and street dogs, and too much, of everything. Tourists, scooters, dust. Then out of nowhere raises this immaculate white, spherical UFO of a shopping mall, right at the oceanfront.

Between the palms, burger king colonnades and koi fish ponds my Starbucks.

And that's where this weird encounter happened.

As I'm waiting for my coffee in the shades of the arcade my gaze wanders across the hall, to this offering on the floor, next to the door of a hairstylist.

You know, in Bali I've seen holy shrines, things and offerings everywhere, in the most unexpected places. Even at the mall.

So there's this pretty sacrificial offering on the floor. In a little basket braided from banana leaves, there are flowers, a statue, incense sticks. But also stuff like Mentos Mints and a Ritz cracker.

I'm fascinated how this small object in front of me smashes the order of things. Fusing worlds and actions I thought belong to separate realms, that rarely touch, the sacred and the profane.

The waiter shouts my Starbucks name and rips me out of my thoughts.

We exchange some words and I say something like... Oh that's cool to make an offering for the gods at the mall.

The guy looks straight at me and says. No gods. Sari on floor, for demon.

I stare at him in disbelief. He smiles and goes on, making coffee in his mall, where humans and demons peacefully coexist, soothed by kind offerings.





Temple of Ga Ga, Vorbrenner Projekt im BRUX - Freies Theater Innsbruck, 2022. Foto: West

Bakong Temple

Text for Spoken Word Track by Karin Ferrari, 2022

Sound by Francesco Fonassi

7:47 min

LINK TO TRACK <https://villarec.bandcamp.com/track/travel-myth-bakong-2>

62

The static noise of an empty VHS tape was filling the room when I opened my eyes. I must have fallen asleep while listening to the Plejadian message. YouTube Autoplay feature had picked up some vapor wave.

My head felt clear for the first time in forever, like my body had released the tension and background noise it carries around as the dancing pixels on the glitching screen.

And then it just hit me. There was no escape from the labyrinth of mind chatter and simulations. Except by an entirely new road.



So I traveled to South East Asia to find my self and feel the energy and sprit of 5 Star Spas and Luxury.

After getting used to the permanent life treating situations of earthquakes, airplane crashes, tsunami, traffic and non vegan food I got my own motorbike and drove all the way from Indonesia to Angkor Watt, Cambodia.

There is this one main road leading to Siem Reap and the lost city of Angkor. Its eight lanes wide

and has the most insane traffic imaginable. Since thousands of years this road is traveled. It was part of the silk road, an ancient network that connected East and West. You can feel the pull inscribed in this route like the flow of a river. The last kilometers leading into the the city center were flanked by hundreds of flags with the same advertisement. Some telecommunication service provider was selling something for 6,66 Dollars per month.

So in the corner of my eye this weird number pops up in a constant rhythm, and so did the hotels. Huge buildings that appear as these gigantic, monumental temple fakes, sad, superficial, sacred, architectural fictions, with massive gates, and oversized statues and pillars for Chinese tourist groups that arrive in busses over the weekend.

Siem Reap. What a strange name for a city. When you have it spelled out before you it looks so contradictory, sublime and nasty. Like an alien angelic feline that fell into a cesspit. And among all the strange things I saw and the curious people I was going to meet there was this particular series of events that still reverberates like a strange dream.

I was driving to BAKong temple. It's the most ancient of all the tower temples, a hidden treasure, far away from the tourist paths, in a remote rural area.



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

It's late afternoon, the trees made long blue shadows on the dusty red sand road - and at some point these Techno beats appeared, wafting over the rice fields. I drive and drive, the music stays. It was so out of place. And also, out of time, a curious combination of upbeat and raunchy disco, raw subwoofers interwoven with erratic oriental harmonies.

It was actually really good.

I had to stop at a crossroad in the middle of nowhere to check the map. The music has become so loud, it was surreal. But there wasn't anything, no building, no people, nothing. And just in the moment I knew which way to go, this huge truck shoots by. Military olive, covered with all kinds of people, inside, hanging from the sides, standing on the cargo area between two colossal speakers that smash the music in the jungle, in the last line holding onto the vehicle, some young khmer men, an old woman, an orange dressed buddhist monk, moving to the rhythm of the music. They drove towards the temple so I figure I might as well follow them. I have to speed to keep up with them, driving in their enthr(a)lling sound orb.

I can't see past the truck but I feel the temple coming. High above me a circle of crows and in front of me this bezerk disco truck. it was surreal. There was no single soul far and wide, except us, forming this bizarre troop that speeds down the access road to Bakong temple, in a forest desaturated by twilight.

It was like an apparition. A hologramm. The music was mesmerising, entering me. It felt like I merged into something bigger.

It was like Lord Shiva projected into 3D, into a form my mind could understand, . Like I was awakening into the creation of my own conscious dream and coming home after being cast out into a millennia long journey. I was freakin' Shiva. I still can't believe it but when we arrived at the bridge to pass the holy water basin that squares the temple, this gigantic vehicle covered with blissed out dancing people went on full speed into the innermost circle of the ruin complex. Without slowing down, it took a turn - and disappeared.

The bursting music however stayed, wrapped as a blaring sound cloud around the temple. There was a guard, but he, didn't bat an eye. And then it got really weird.

I climb the stairs. It's just three local teenagers and me. Jungle until the horizon. The music roars over the area. Its so loud, its insane. I make a joke to them how crazy it is. They smile but don't really seem to take notice of it.

Twilight is short at the equator so I head back. I decide to surround the temple and to leave the ruin complex at the opposite end , just like the disco truck did. Well, turns out there is no road at the other side . Or there is but with stairs and an ancient gate, no way the truck could have possibly passed that.

So I am standing there puzzled: Where did the disco truck go? Did it just vanish? Or was it never there in the first place?





Tricks of the Light

Text for Spoken Word Track by Karin Ferrari, 2022

Sound by Francesco Fonassi

02:15 min

LINK TO TRACK <https://villarec.bandcamp.com/track/tricks-of-the-light>

Once I was walking through the medieval part of Paris. A blood moon looming over head.

65

When I saw a pair of cats trotting along an adjacent roof ridge, maybe a hundred yards away. This could have been a trick of the light, confusing perspective, or me being tired, but I swear one of those guys suddenly stood up on his hind legs, looked around, and sauntered down the opposite side of the ridge and out of sight like a guy going for an evening walk.

I just stood there for a few minutes thinking. "That was the weirdest fucking thing I've ever seen."



There's a fucking McDonalds now in one of the old Templar buildings in Jerusalem.

A mendicant, a beggar monk, stood there, in his orange robe and looked straight at me. "Oh stranger, you came back."

A ray of sun hit a cocktail crystal glass and the reflection hit my eye. I had the strange feeling of having seen and experienced this before, many times, and the street in front of me stretched out over this timeline or another.



Temple of Ga Ga Pt.1

Text for Spoken Word Track by Karin Ferrari, 2022

Sound by Francesco Fonassi

03:19 min

LINK TO TRACK <https://villarec.bandcamp.com/track/temple-of-ga-ga-pt-1>

66

There were only 9 of them at first, knights to seize the Holy Land, from the Muslims. In 1118 they went before the patriarch of Jerusalem and formed an order of warrior monks, combining the discipline of the cloister with that of the battlefield... History remembers them as the knight templars. Long standing rumours backed by archeological evidence suggests that much of their time was spent tunnelling underneath the temple ruins. What they found there, remains a mystery.

In 1127 through a new grand master the movement grew and kings and nobels bestowed great gifts upon the order, making them the richest monastic order in Christendom. Templar properties across Europe funnelled into the Templar's castles guarding the Holy Land. The flow of funds was so great, that the Knight Templar's invented most of the principles of modern banking to handle them. Every time you sign a check or withdraw money from a ATM you're making use of a templar technique. It is in the religious and magical melting pot of the Holy Land that the foundation of modern banking and capitalism were laid.

In 1185 Temple Church was consecrated in London as home of the Knights Templar.

The Templar's Temple Church is Europe's first bank.

And the world's first banks, by the way, they were temples as well. The temples of Babylon... were the seat of a banking system in 4th millennium BCE. Settlements were build around the central temple bank.



The First Bank was a Temple.

And the first Temple Was a Mall.





Temple of Ga Ga Pt.2

Text for Spoken Word Track by Karin Ferrari, 2022

Sound by Francesco Fonassi

03:19 min

LINK TO TRACK <https://villarec.bandcamp.com/track/temple-of-ga-ga-pt-2>

In all this was the seed of a new type mysticism, that in a weird turn of events became the hidden religious force driving capitalism.

You see, rumours claim that what the Templars were looking for beneath those temple ruins, was the Holy Grail. The sacred chalice we know from Indiana Jones. And, Dan Brown too, I guess. The Holy Grail was thought to be a magic device capable of transmuting and creating matter. And of course the Templars found it. And of course it did exactly that. Legend has it that it was actually the Holy Grail's magic powers responsible for the Templar's sudden wealth.

It's said that in a number of Jesus' miracles it was actually the chalice that transmuted water into wine and multiplied the fish to feed the many and so on.

It's said the chalice is the key to understand the mystery of creatio ex nihilo, an ancient doctrine about the creation of matter and the origin universe.

Others say the sacred chalice is actually the supreme object of an archaic moon cult.

It is likely that the chalice is an advanced extraterrestrial technology, that has been left back in Sumer in the sixth millennia BC. The Sumerian word for the chalice was Nammu, which is also the name of the prime creator goddess.

It is written that Nammu gave birth to heaven and earth. It's the the oldest creation myth and Nammu is the last female prime mover in the cosmogonic myths of antiquity that we still know of today.

It's said sd that heaven and earth are metaphors and that the way the chalice works is that it rearranges an invisible substance into real matter and that this is the technical reason for the shape of the chalice, which is separated into a lower and an upper part.



On a different note, in a vision of the machine elves dimension, I've seen glowing rainbow-colored bowls and goblets, that look like Fabergé eggs made of light, towering into intricate pillars.

Maybe it was the tropical heat or something, but as I was sitting in this library in Yogyakarta, for a glimpse of a moment a layer of reality shifted, smooth like a page in a book, and those interdimensional beings greet me: "How wonderful that you're here! You come so rarely! We're so delighted to see you!"



Many psychonauts have experienced the same thing. They encounter the machine elves after bursting through the chrysanthemum-like kaleidoscope, into something that looks like the operating room on the outer edge of our dimension.

And then they really want to interact with you, those entities, and show you something. They want to show you how they form these celestial bowls and bubbles with sound, with their voices. A thousand things per second happen and they shout "Don't give in to astonishment", which is exactly what you want to do. You want to go nuts over how crazy this is, and they say "Don't do that. Pay attention to what we're doing."

And they sing these light forms into existence that then fractalize into these celestial pillars, whose parts move up and down like an engine and basically constitute the backend of our universe.

One of the vibrations that drones through that interdimensional machine room, and creates a rounded hourglass base form, sounds a lot like 'Nammu'.



Anyway. So how plays all this into the creation of capitalism, you might ask.

In Christian mysticism the chalice is integral for the main spectacle of the holy mass, the wonder of the transmutation of matter, when wine turns into the blood of Christ.

Christianism in its essence is a blood cult, but a crucial part has been edited out. The chalice were the transformation happens used to be the supreme object of a cult, devoted to female religious and magic practices, mostly Egyptian in origin, which used to be a large part of the Christian thing, before all references to that were during the first centuries. The veneration of Virgin Mary is a just faint memory of said cult. The symbolism of the chalice used to be reduced to the womb and its reproductive power, but it used to be so more than that.



We can only speculate how intentional this development was, but what happened was this. The demolition of female traditions, practices and knowledge in the fiery black magic rituals of the Spanish Inquisition that ravaged for centuries and left a body trail across Europe finalised an ongoing development of the devaluation of women and everything associated with them. This prepared like a bulldozer the way for capitalism because it resulted in a redirection of primordial needs and desires onto artificial goods and products, which is exactly what capitalism does.

Furthermore in a dark twist of events, the "creatio ex nihilo" doctrine was still the core mystery the rampant new ideology was revolving around, but its emphasis had shifted. The focus turned from the creation part to the nihilo part, resulting in a nihilistic death cult, unleashed onto the world in the disguise of a vampiric



finance and banking system that is obsessed with speculation and empty value making, because it is mesmerised by a fatal attraction and fascination with the void.

And that's why all the rooftop temples of today's financial capital of world, New York, are just empty motherfuckers.



Once a connection between you and an empty domain is established, it remains open. If you ever find yourself in an empty domain, facing the void, remember the importance of you own symbols and the structure itself. It all stems from divine love.



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>

71

'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



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



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

‘Something like Laurie Anderson, but with lots of stuff.’

73

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



Exhibition view **Temple To Go**, Beauty Case Diözesanmuseum Hofburg Brixen
Photos: Jürgen Eheim, im Auftrag des Südtiroler Künstlerbundes



Temple To Go

Sculptures and installation made with plastic bowls collected in Indonesia during the BMKOES artist residency in Yogyakarta and shipped for a fortune to Europe, in the exhibition: **Beauty Case. Preserving the beauty of creation.** Hofburg Brixen, 2019.

I remember driving down the dusty roads, flanked on both sides by towering stacks of colorful plastic bowls. These vibrant piles reminded me of the fractal ornaments decorating the pillars and temples of the local Hindu shrines. By recontextualizing these everyday plastic objects they question the boundaries between sacred and disposable, beauty and excess. What once lined the roadsides of Yogyakarta as humble market goods becomes an intricate monuments to consumption and devotion, a paradoxical preservation of the fleeting beauty found in the most ordinary materials.



MICHAEL RAINER

CREATING MY OWN HALLUCINATION

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.



Exhibition view **Temple To Go**, Beauty Case Diözesanmuseum Hofburg Brixen
 Photos: Jürgen Eheim, im Auftrag des Südtiroler Künstlerbundes

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.

77

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."

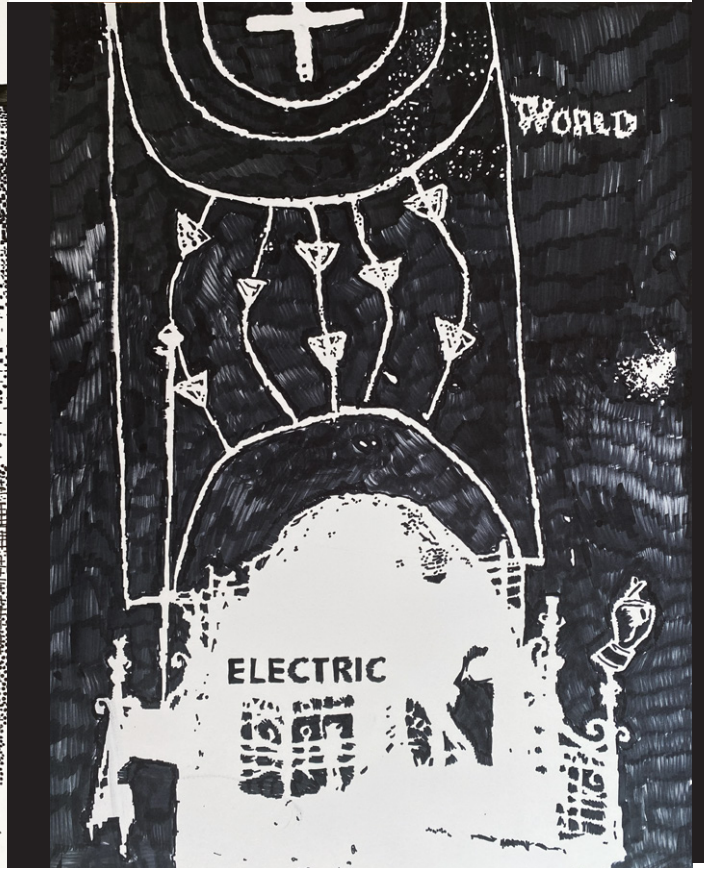
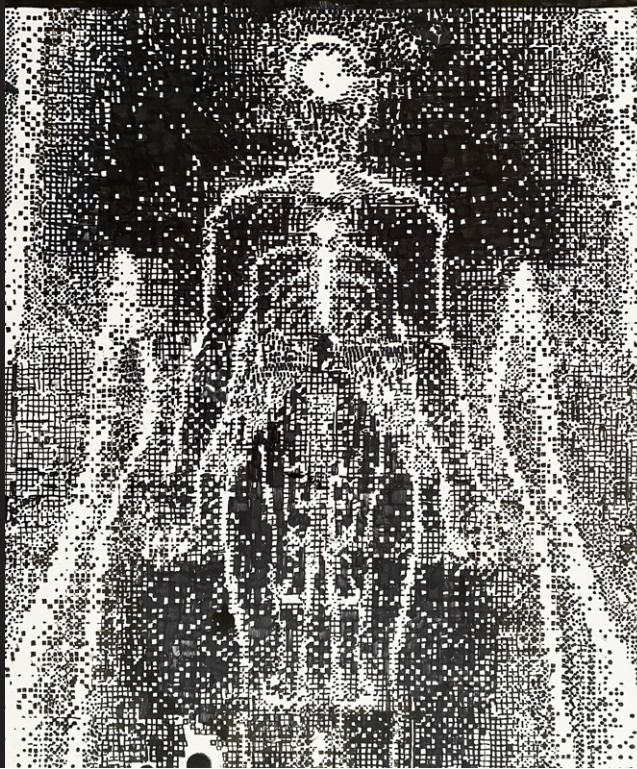
The only thing that provides certainty is the objects. Visible, tangible, and interpretable. Considered in terms of their materiality as art, they remain strangely intangible in their museum showcases, where they invite us on a trip to a completely different place and a completely different time. All 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.

works on paper + canvas

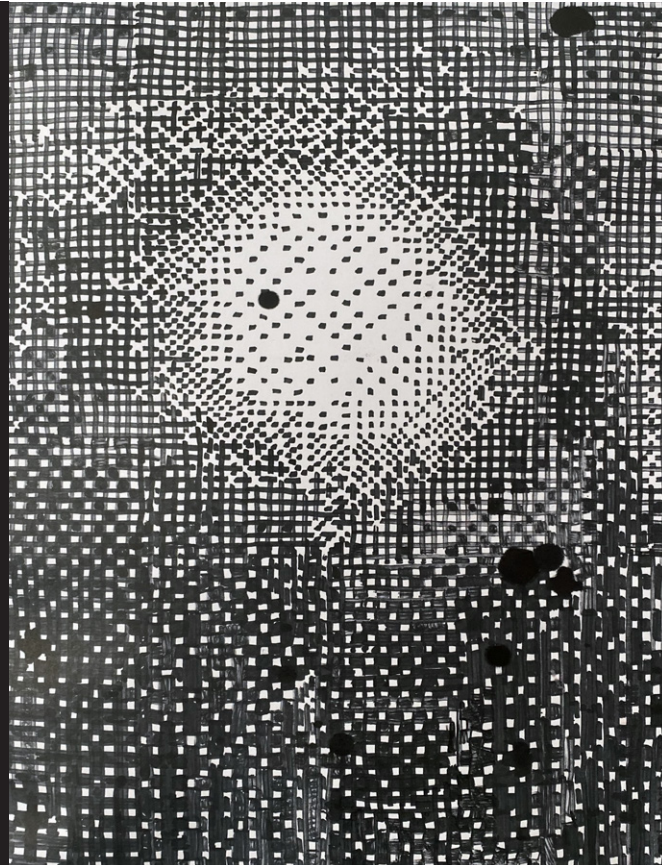
**Drawings
Paintings
Diagrams**



Exhibition view, **Fingerspitzengefühl**, Karin Ferrari + Lee Nevo at Galerie Gefängnis Le Carceri, Kaltern, 2024



World Electric 42 x 60 cm drawing on paper, 2024
Body Electric 42 x 60 cm drawing on paper, 2024



Dream Spells / Outr Flux, ink, pastel and pencil on paper, 30 x 42 cm, 2025, Courtesy of CCA Andratx

Megamyth, ink, pastel and pencil on paper, 30 x 42 cm, 2025, Courtesy of CCA Andratx

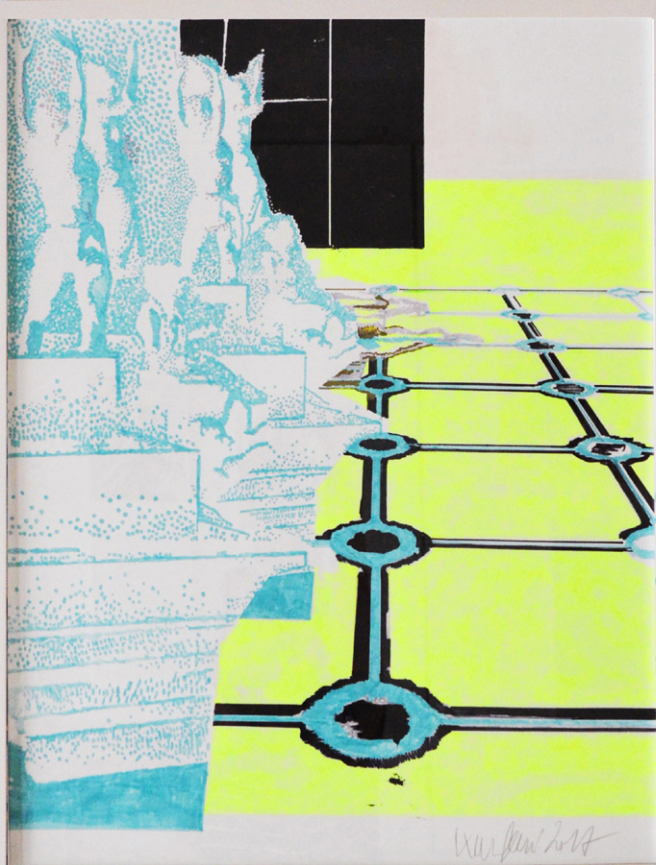
These works on paper evolve from my video practice, where I traced hand-drawn animation, diagrams, and text directly on the trackpad—a literal digitalism, linking the finger (digitus) to digital. I explore the coexistence of machine aesthetics, digital artifacts, and traces of the hand within the same flat space. Works like *Dream Spells / Outr Flux* and *Megamyth* translate glitch and digital aesthetics into hand-drawn gestures, exploring the interplay of human imagination and machine logic. My interest in negative space, coloring the void rather than the form, originates from woodcut practice during a 2019 Amsterdam residency. This inversion amplifies the tension between presence and absence, digital and hand, structure and chaos, creating a space where time, memory, technology, and myth collide.



Disanimated Integration Ceremony Acryl on Canvas, 80 x 100 cm, 2024



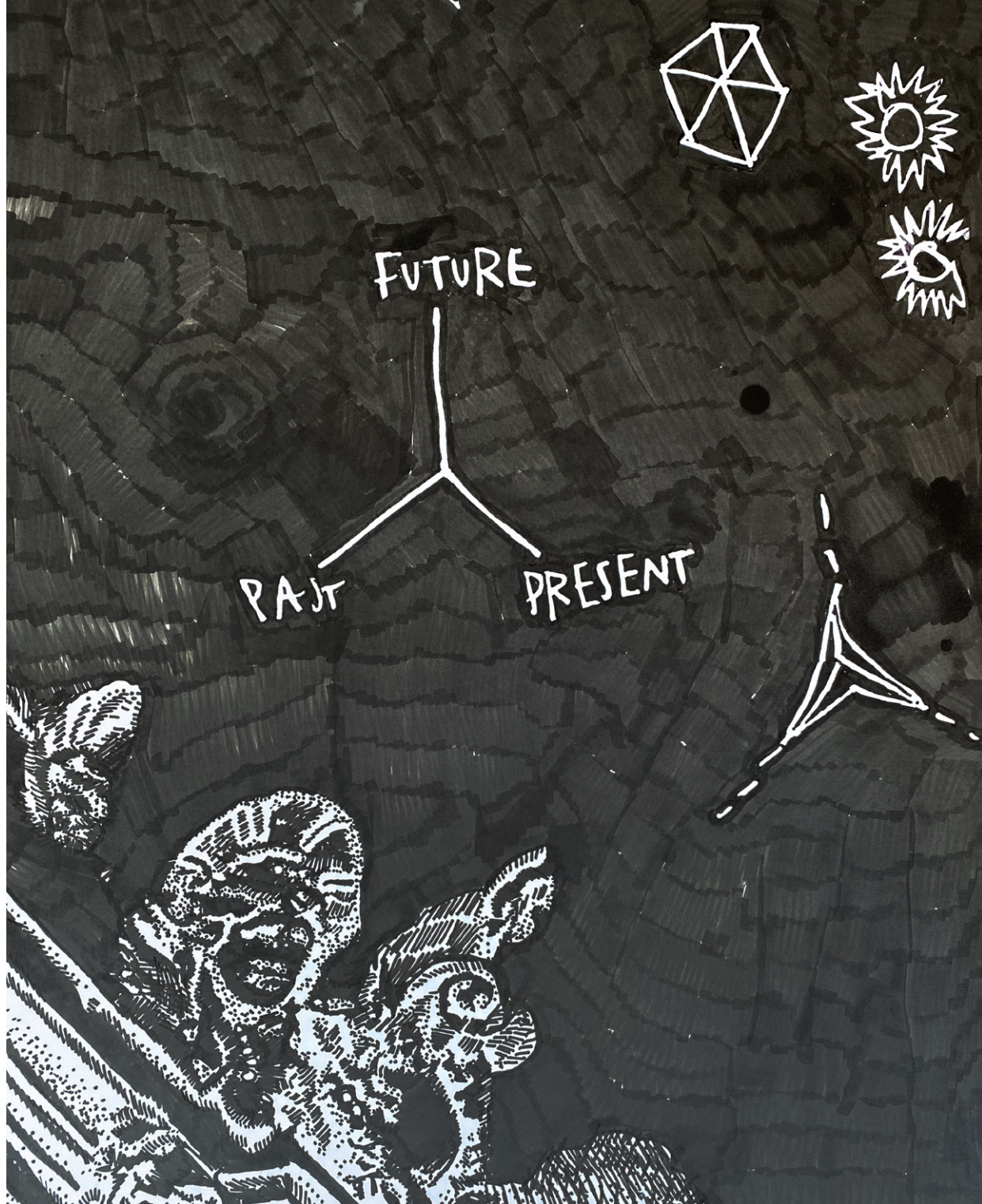
Exhibition view, Parallel Vienna mit medien.kunst.tirol, 2018



Mimetic Desire ink on paper, 50 x 65 cm, 2017



Stellar Trash Strata Acrylic on canvas, 40 x 50 cm, 2023



Speck of Dust Ink on Paper, 2022, private collection



Black Sun Ink on Paper Bristolkarton 21 x 29,7 cm, 2021, Collection Museion for Contemporary Art Bozen



Green Sun Acrylic and oil-based pigments on canvas, gold foil, objet trouvé, 2025

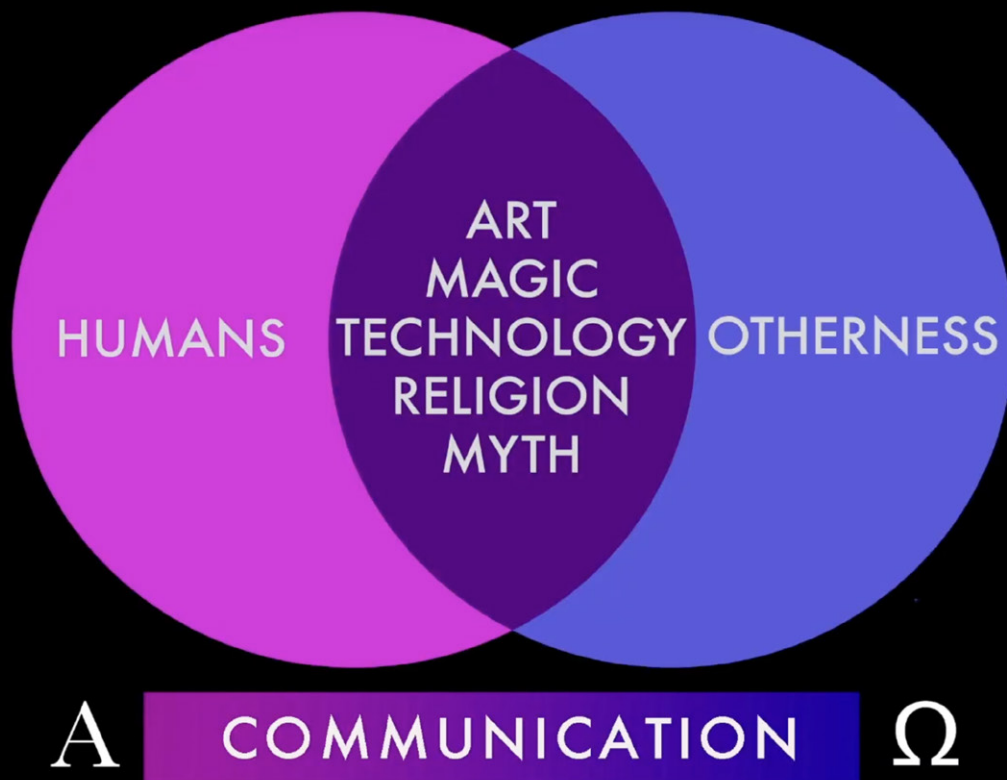
	Experimental Video Series	2011 - 2022	
	DECODING	(THE WHOLE TRUTH)	



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

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



Video still **DECODING The iPhone Xs. A Techno-Magical Portal**, 2019

DECODING THE WHOLE TRUTH

For many years, Ferrari's primary artistic medium was video. Her experimental docu-fiction series **DECODING THE WHOLE TRUTH** claims to reveal hidden messages embedded in global media culture. The series (mis)interprets symbolism in music videos, advertisements, and television news openings. Inspired by the 'weird part of YouTube' of the early 2010s, Ferrari developed her own theory fictions after spending one night binge-watching videos about reptilian shape-shifting news reporters.

91

DECODING Filmography

The Lost Goddess. **DECODING Born This Way** by Lady Gaga, 24 min, 2022
DECODING Taylor Swift's 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





The Lost Goddess. DECODING Born This Way by Lady Gaga

Experimental docu-fiction, 22:22 min, 2022

[LINK https://www.youtube.com/watch?v=yQUfocSeGBc&t=2s](https://www.youtube.com/watch?v=yQUfocSeGBc&t=2s)

93

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.



practices of labor and birth

medicine

the physical world

knowledge about the body

"satanic" pentagram

female practices and forms of power

Ivana Marjanovic

Performative Theory

94

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.

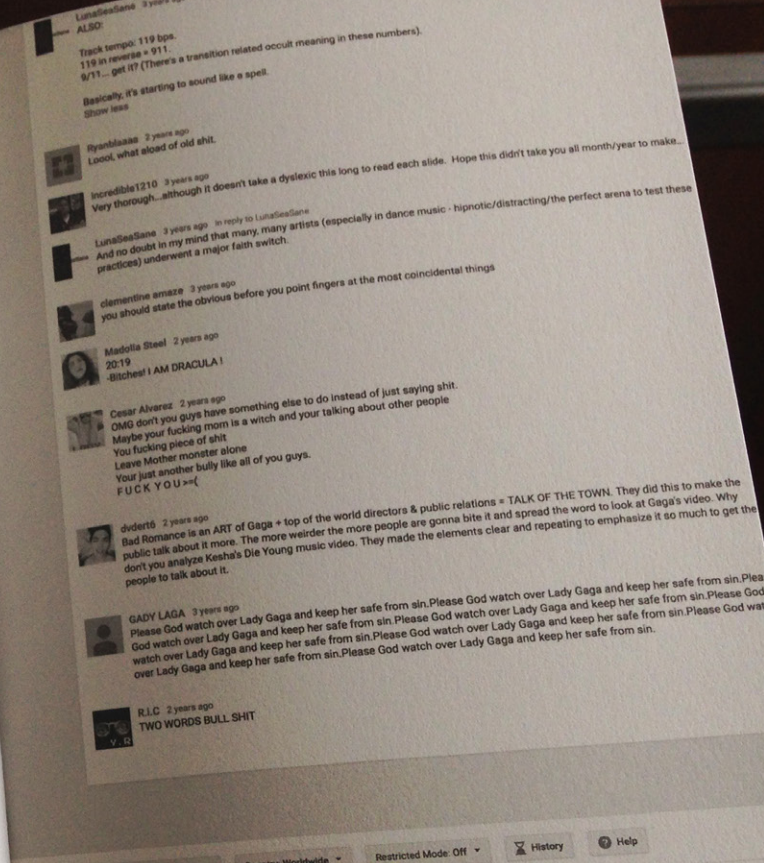
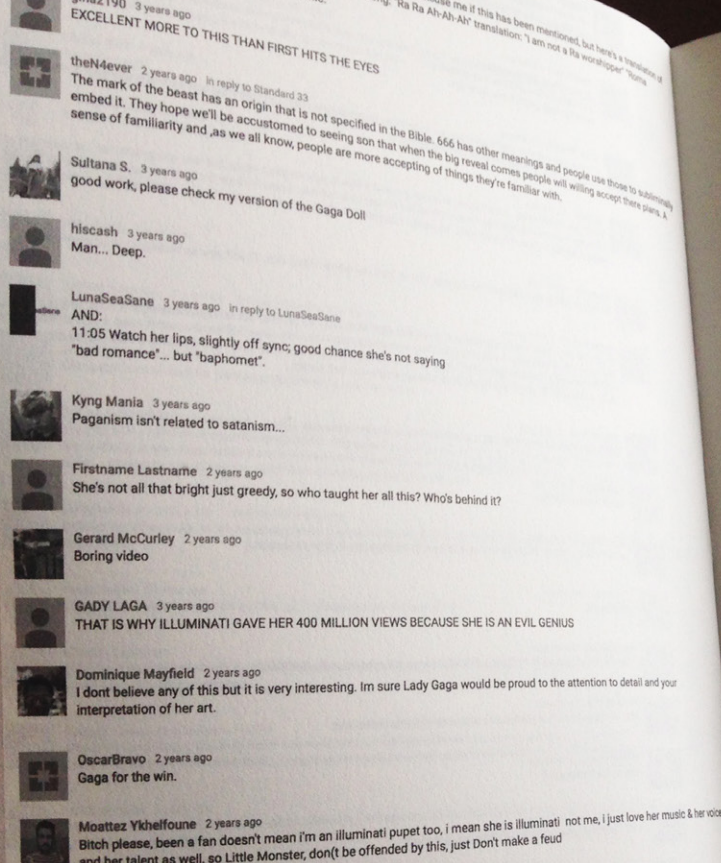


Videostill **The Lost Goddess. DECODING Born This Way** by Lady Gaga, 2022

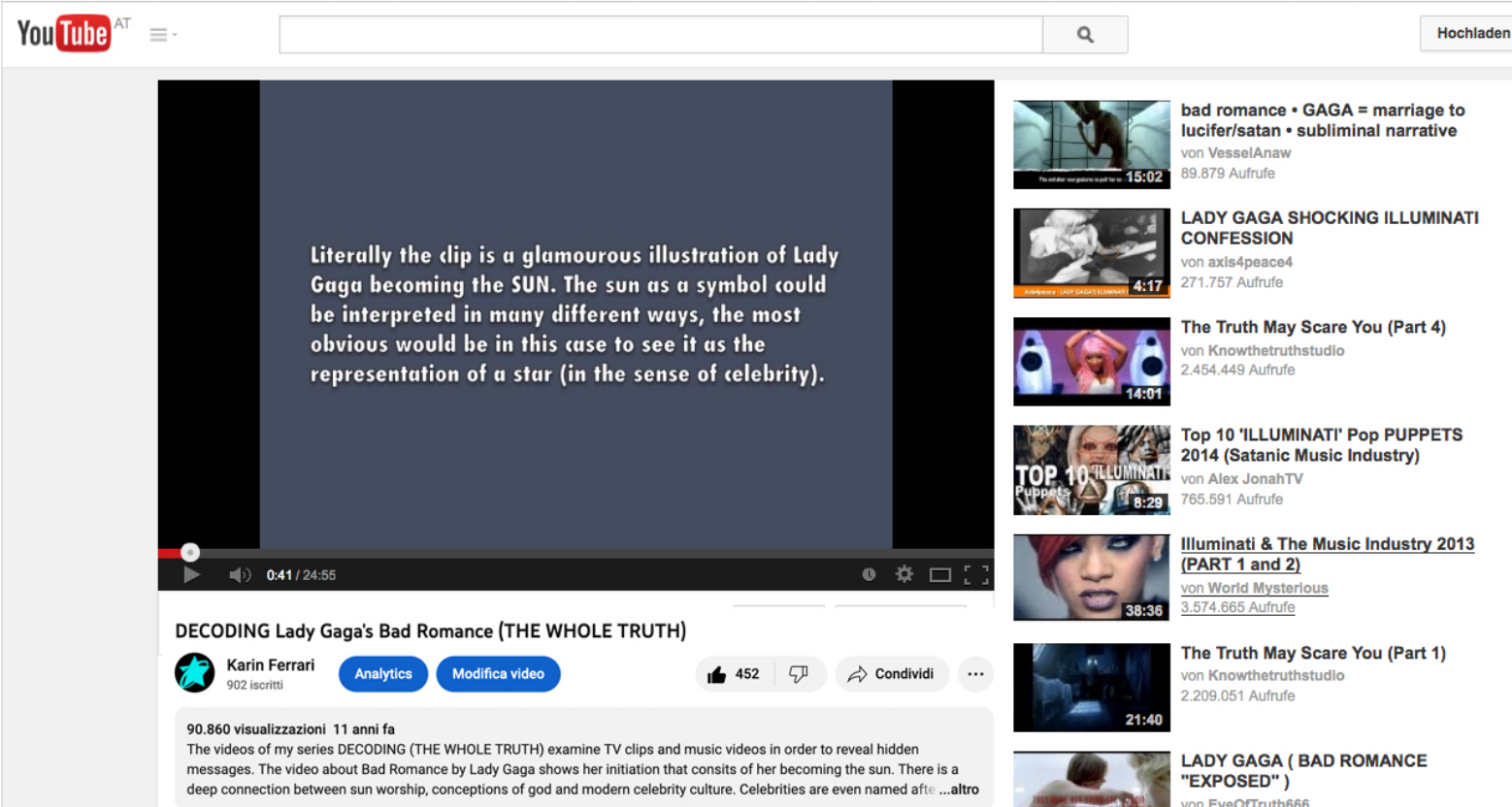
Video installation **The Lost Goddess. DECODING Born This Way** by Lady Gaga, 2022 in the exhibition **When We Move it's A Movement**, Kunstraum Innsbruck, 2023

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



Publication of the screenshots of comments on my YouTube videos in **Epidemic Subjects** (Ed. Elisabeth von Samsonow), The University of Chicago Press, Diaphanes, 2017.



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.

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**
- **Alien Races & Galactic Federations: The Pleadians, Greys, and Reptilians**
- **Channeling the Ashtar Command: Messages from the Galactic Federation of Light**
- **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**



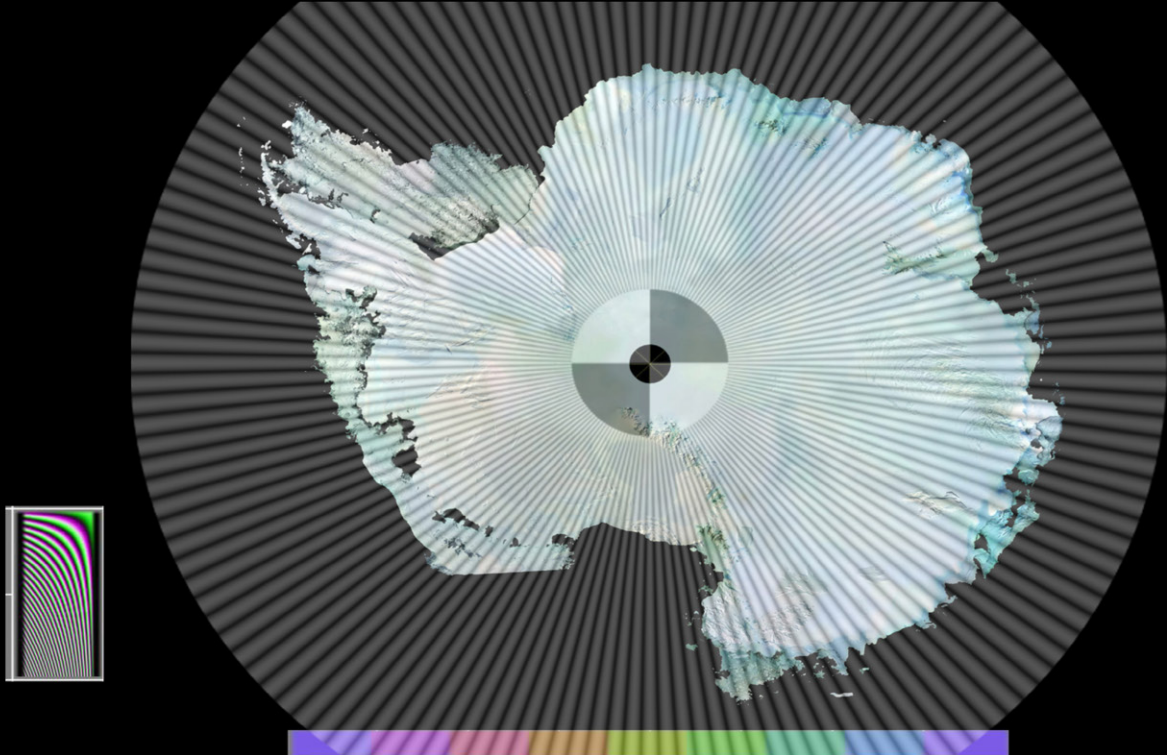
Videostills **DECODING The Mysteries of Antarctica**, 2017

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

99

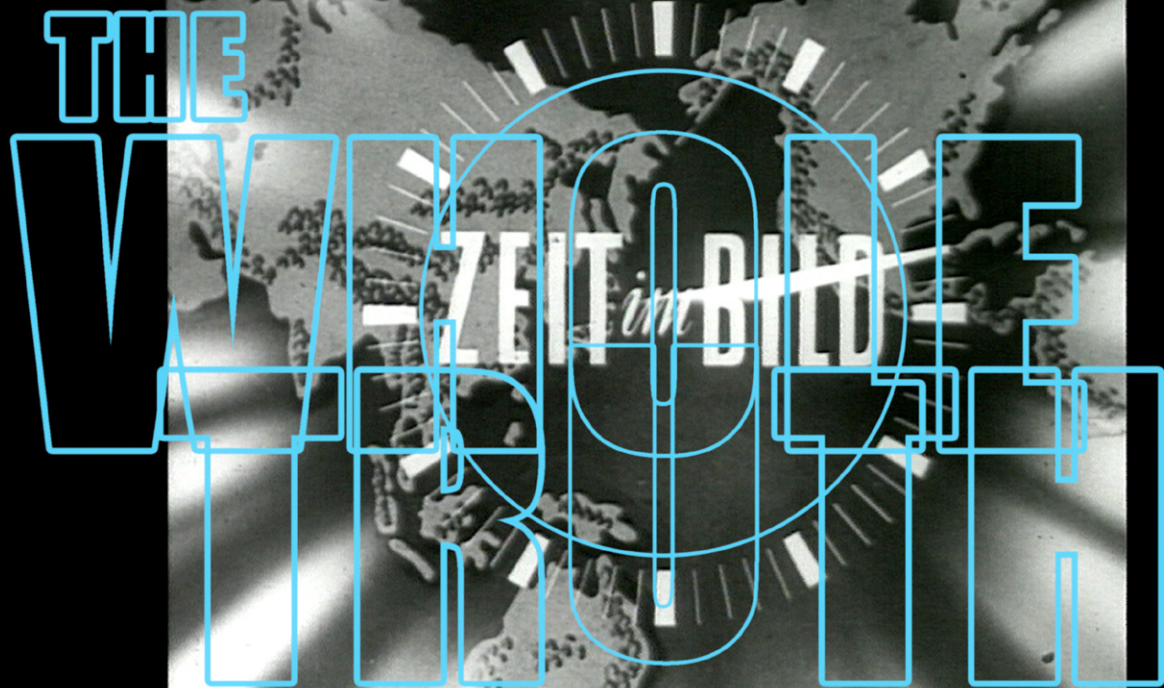
The short film *DECODING The Mysteries of Antarctica (THE WHOLE TRUTH)* claims to uncover the secrets of Antarctica through the maps, symbols, and iconographies representing the continent. The film was created for the 1st Antarctic Biennale in 2017.

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



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

101

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.

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 still, DECODING US TV News Intros - Pt. 1



DECODING US TV News Intros - Pt. 1

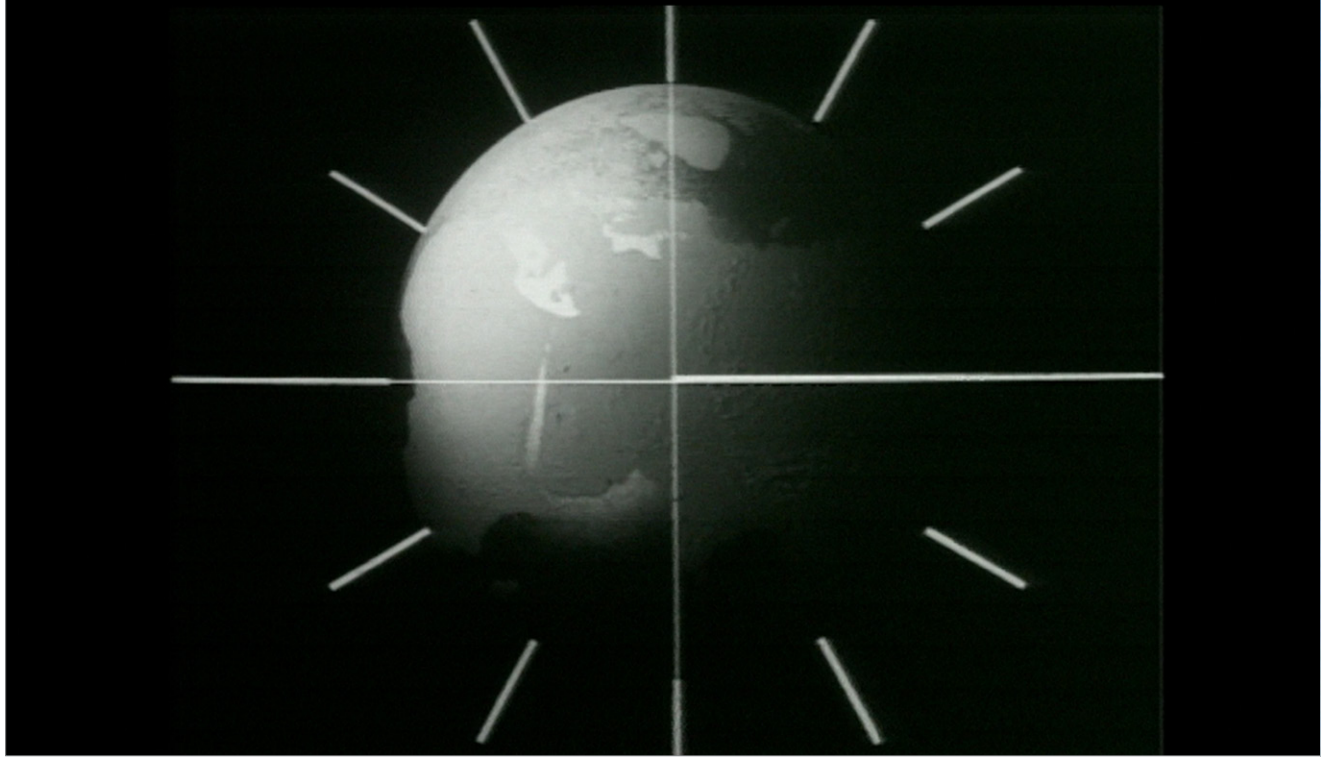
Experimental docu-fiction, Englisch, 8 min, 2018

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

103

“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



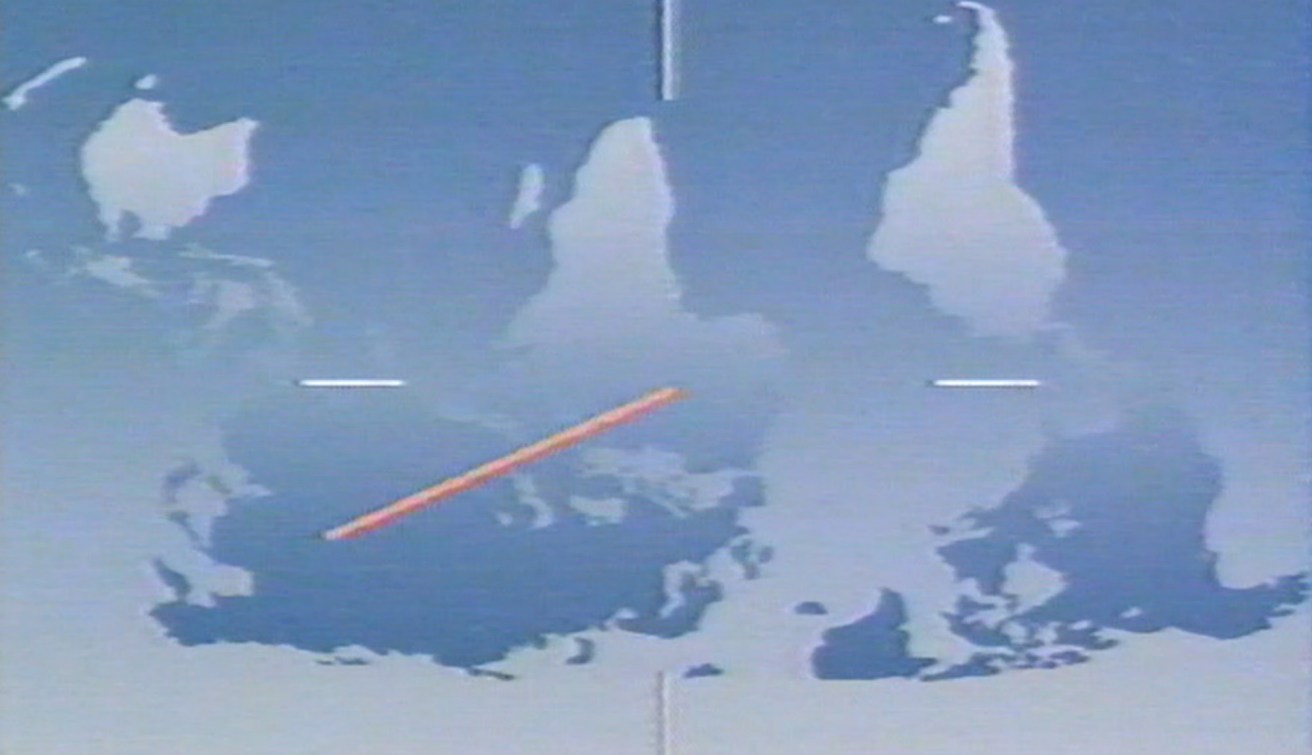
Jürgen Tabor

DECODING Global Media Culture

104

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.

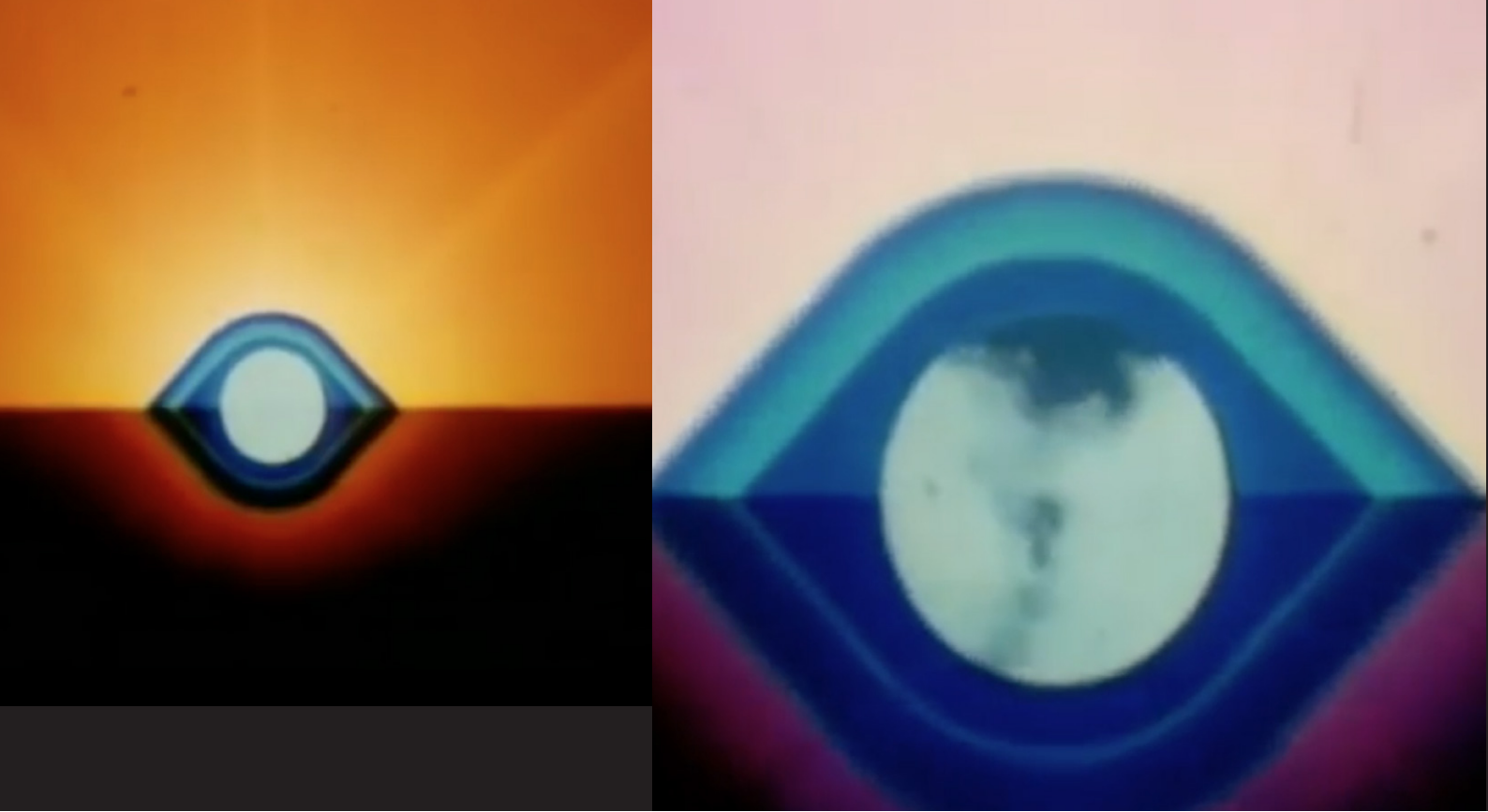


Video stills, DECODING Die Intros der ZIB (THE WHOLE TRUTH), 2016

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.

105

— 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



Videostills, DECODER La Terre - Band Annonce, 2017



DECODER LA TERRE

1985 - 1987
ina.fr

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>

107

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.



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



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

109

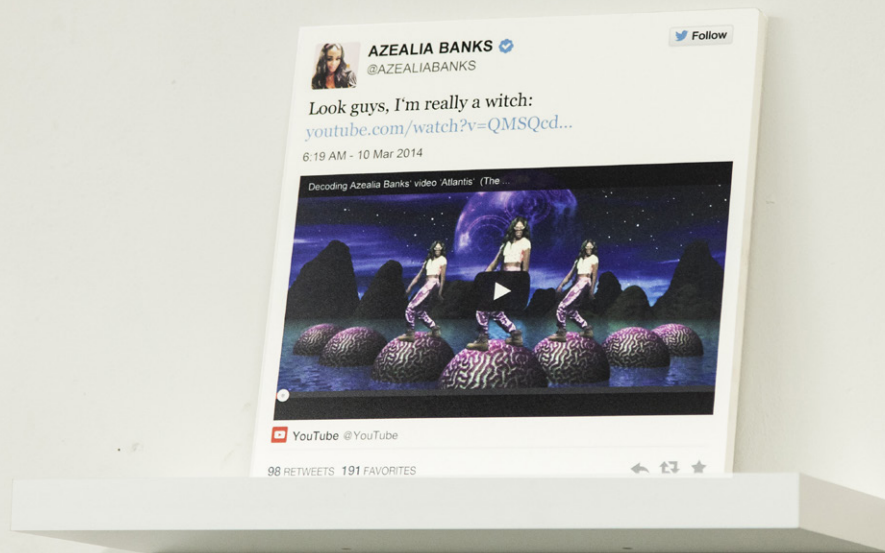
Experimental docu-fiction, English, 16.9, 20:00 min, 2016

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.

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



AZEALIA'S TWEET, Bar du Bois, 2014. Photo von Phillip Gerlach



Her hair is done up to horns. The form of the horn is repeated by the crystals coming out of the ground. The horns mislead to think that she represents the devil, who resides deep in the earth.

The two-fold horn hasn't always been associated with evil. Ancient cultures conceived it as a symbol for female power. Goddesses from Babylon and other cultures were depicted with horns.

DECODING Azealia Banks' Atlantis (THE WHOLE TRUTH)

Experimental docu-fiction, 26:00 min, 2013

DECODING Azealia Banks' Atlantis (THE WHOLE TRUTH) interprets the excessive Seapunk symbolism in Azealia Banks' music video Atlantis as a metaphor for a traumatic megasystem formed by modern capitalism and the cataclysms of Earth's history. A parallel narrative is superimposed onto the original footage of the music video, told through inter-titles, in which the iconographies of the devil, prehistoric earth and fertility goddesses and their decline, the great flood, and the rise and collapse of capitalism all exist within a grand symbolic framework.



Mega Meme, billboard for PREMIERENTAGE, Innsbruck 2019

	Live action / animated mystery comedy	2020	
			115
	m h y t n i x	Experimental short film	



m h y t n i x

Experimental live action / animated mystery comedy short film. German, English, 22 min, 2020

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

116

Live action / animated mystery comedy short film.

Story, Animation, Director: Karin Ferrari

Cast Peter Moosgaard, Karin Ferrari, Bernhard Garnicig

Cinematography Caro Bobek, Bernhard Garnicig

Editing Karin Ferrari, Peter Moosgaard, Bernhard Garnicig

Music Bernhard Garnicig

Screenplay Karin Ferrari

Sound Simone Borghi, Gerhard Daurer

Made with support by BMKÖS – Pixel Bytes & Film, ORF III Artist in Residence, Akademie der bildenden Künste Wien, WTO – Wissenstransferzentrum Ost

After DECODING over a dozen videos 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 Bernhard Garnicig and Peter Moosgaard.

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.



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



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 Schlingensiefel had filmed a screenplay by Christopher Nolan, the millennials' belief in progress is a component of everlasting myths.

— Diagonale, ab

A coruscatingly wild foray into the "unconscious of the Internet" [sic]. Relentless visual stimulation + rapid-fire editing ricochet the viewer through a dizzying labyrinth of sensory impressions and p\$ych€de£ic absurdities as we follow 3 bored millennials in their quest to discover the Or1g1n of lithium. Their road of excess may lead to the palace of wisdom but there are prices to be paid along the (milky) way ... and not just in cryptocurr€ncy. (ny)



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.



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 *m h y t n i x* by Karin Ferrari in collaboration with Bernhard Garnicnig and Peter Moosgaard.

Special Mention, Vienna Shorts

KARIN FERRARI

2022 - 2024



**TECHNO
TOTEM**

**FAKE DREAMS
CATCHER**



TechnoAnimae hanging sculpture, in the exhibition Techno, Museion for Modern and Contemporary Art, Bolzano, 2022
Foto: Luca Guadagnini

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



TechnoAnimae hanging sculpture, in the exhibition Techno, Museion for Modern and Contemporary Art, Bolzano, 2022
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 series '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.



Animadidas hanging sculpture at the shopping mall SILLPARK Innsbruck, a KOER Tirol art in public space program, 2021.
Foto: WEST

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 TechnoAnimae, 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 the art museum."

— Erik Davis (TechGnosis, High Weirdness)

Branches, cable ties, and Nike jerseys: Karin Ferrari describes her artistic practice as "Trash Mysticism," working with a wide range of materials. Her work explores personal understandings of spirituality and superstition. The installation TechnoAnimadidas examines the entanglement of nature and technology. In the sculpture, our present reality—shaped by technology and consumer culture—merges with fantasies and desires that exist beyond the visible world and its rules. The result is a visual hybrid of ancestor worship, materialism, and technology. Over the past years, the artist has exhibited TechnoAnimadidas in a shopping mall, a museum, and a gym.

— Petra Poelzl, Curator, HAU Hebbel am Ufer, Berlin.



Animadidas hanging sculpture at the shopping mall SILLPARK Innsbruck, a KOER Tirol art in public space program, 2021.
Foto: WEST



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



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 Fake Dreams Catcher, 2021 Collection vorarlberg museum



The Fake Dreams Catcher, 2019, Karin Ferrari Aliens, Sex + Paranoia, Künstlerhaus Bregenz





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

133

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

135

Marterle with woodblock for woodcut printing, 40 cm x 40 cm x 16 cm, 2021
part of the public space installation THE NEW HOLYF*CK Innsbruck 2021
KOER Tirol, art in public space, in collaboration with the Tiroler Künstler*Innenschaft

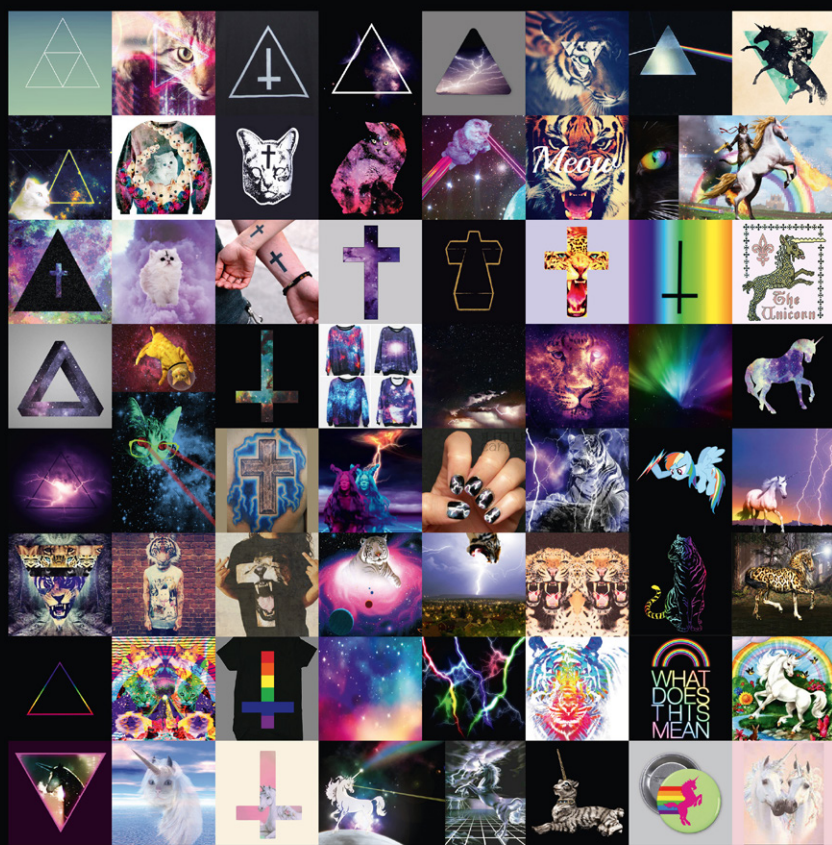
Realized as an Art in Public Space installation in the forest with KOER Tirol in 2021, Karin Ferrari's work explores the intertwining of nature, technoculture, consumer materialism, and mythology. It is inspired by religious wayside crosses attached to trees, which often carry a distinct animistic quality (one of the earliest gods was the tree, long before the sun) and are frequently accompanied by votive offerings, flowers, or food for birds and squirrels.



Exhibition view, Karin Ferrari. **Un.Holy Haus**, Galerie am Stadtplatz Wörgl, 2023. Foto: David Schreyer
Orbis Terrae, woodcut on hand made paper, 21 x 28 cm, 2019
Door of Marvellous Power, large scale, site-specific wallpaper installations, 2023



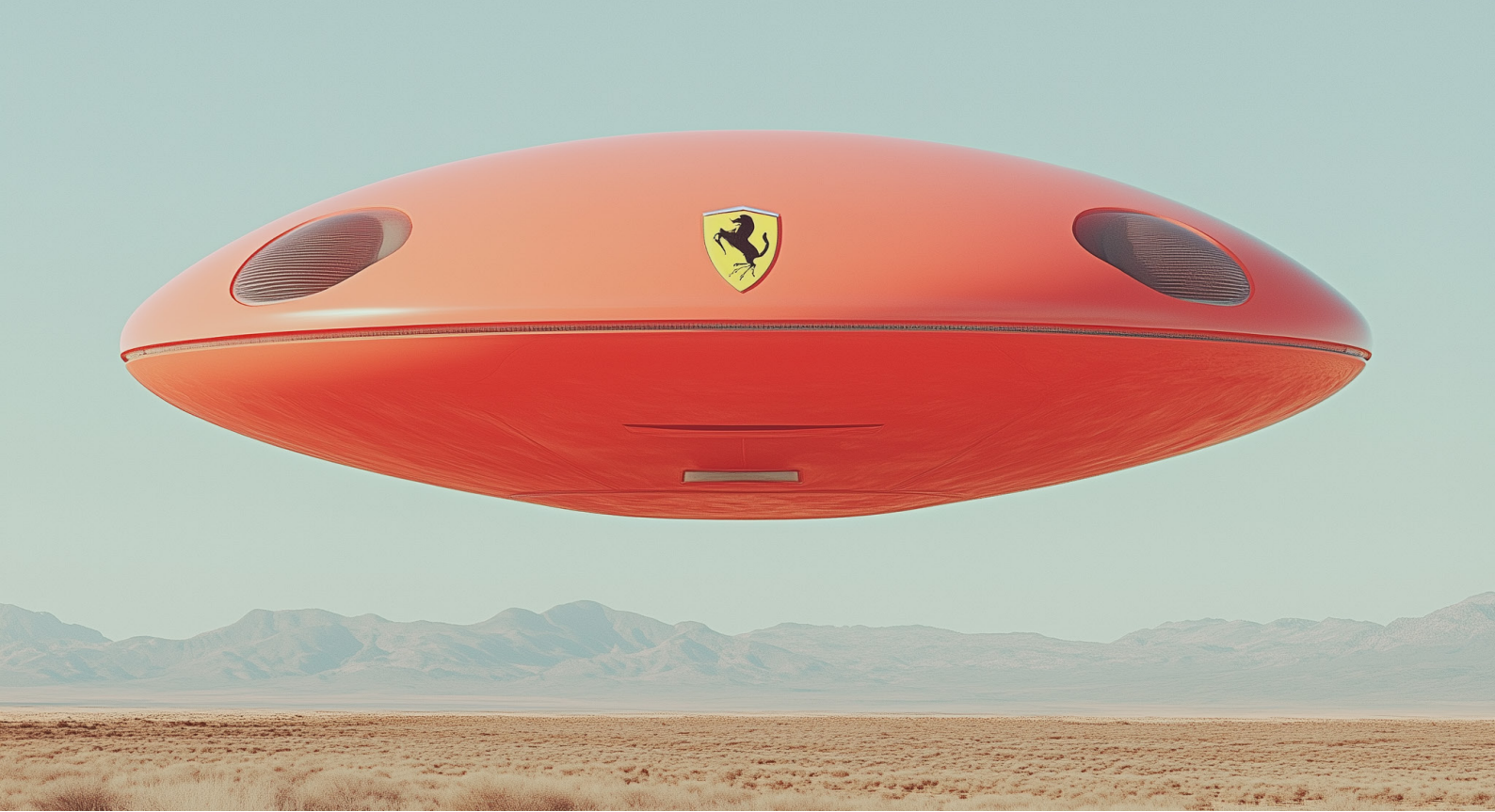
Hello (Orbis Terrae), large scale, site-specific wallpaper installation
Freaky Fairy Flux Foundation, Soundinstallation, RfdInsel, Innsbruck, 2023



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.



A UFO is also really just a car. 2025.



(left) Ferrari's studio in Jakarta, 2018. (right) The artist in her Berlin office at Catalyst, 2026

Artist Biography

Karin Ferrari is a media artist based in Vienna. Her work explores hidden spiritual desires within consumer technology and the built environment, reinterpreting and recontextualizing the images and symbols that surround us. Working across installation, painting, spoken word, and video, Ferrari creates immersive experiences that trace the entanglement of the mystical and the technological in contemporary life.

Her work has been exhibited internationally at venues including the 8th Floor / The Shelley & Donald Rubin Foundation (New York), Belvedere 21 (Vienna), HAU Berlin, Museion Bolzano, Art Omi (Ghent / New York), Pori Art Museum (Finland), Allard Pierson Museum (Amsterdam), WRO Media Art Biennale (Poland), Antarctic Biennale (2017), The Wrong Digital Art Biennale (2017), and the 5th Moscow Biennale for Young Art. She has held solo exhibitions at Galerie Jünger (Vienna) and participated in group exhibitions at Galerie Burster (Berlin) and Krinzinger Schottenfeld (Vienna). Her works have been broadcast on ARTE and ORF III. They are also distributed via 6x6 Project (New York / Berlin) and her YouTube channel.

Ferrari has received numerous awards, including the BMKOES Research Grant for Artistic Work with AI (2024), the Austrian State Scholarship for Media Art (2020), the Graphic Arts Prize of Lower Austria (2021), the Innsbruck Art Prize (2020), the Benno Barth Prize (2019), and the Grand Prize of the RLB Art Award (2018).

She has participated in artist residencies across the United States, Europe, and Southeast Asia, including Art Omi (2019), BMKOES- funded residencies in Paris (2017) and Yogyakarta (2018), AIR Krinzinger (Croatia, 2023), and CCA Andratx (Mallorca, 2025). Her works are included in public and private collections in Europe and the United States.

CONTACT

Karin Ferrari
 mail@karinferrari.com
 www.karinferrari.com
 INSTA @trashmysticism

GROUP EXHIBITIONS (selection)

2026

Zeichen am Werk, Galerie Jünger, Wien
TecTales, discotec, Wien
Nature | Feeling | Form, Kunstraum am Schauplatz, Wien
Screening DECODING THE WHOLE TRUTH praesenz, Köln
Relationes, Abazia di Novacella, Bressanone

2025

Freedom Games, EXPO-Lódź, Poland
Weltgeschehen, Teletext, ORF, ARD
Stealth, Verdurin, London
City Trip 2, Cultural centre De Steiger, Menen, Belgium
Screening Reflections: iPhone Fever Dreams 16+, Go Short Film Festiva, Nijmegen, NL
Nature | Feeling | Form, Castel Belasi Museum, Trentino
Screening DECODING The iPhone Xs, Sirup, Linz
Open Studio AiR Burgenland im Kulturzentrum Eisenstadt
JANUS Teil 1 Galerie Jünger, Wien

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

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

141

2022

The Gym, Soho Studios Ottakring, Vienna
I've seen the future baby, it's sexy, Skuc, Ljubljana
MUTA, The Museum of Teletext art, Helsinki
Planten un Blumen, Stand Galerie Jünger, Art Vienna, Orangerie Schönbrunn

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
Screening DECODING The iPhone Xs, Diagonale - Festival des österreichischen Films Graz

2018

The Value of Freedom (curated by Severin Dünser), 21er Haus - Museum for Contemporary Art, Vienna, AT
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

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
DECODING (THE WHOLE TRUTH) Blickle Kino, 21er Haus - Museum Contemporary Art, Vienna

LECTURE-PERFORMANCES, WORKSHOPS AND TEACHING

2026

Artist Talk and Workshop, Catalyst Berlin
Artist Talk, Universität für Angewandte Kunst
Seminar WS Verschwörungstheorien als kulturelle Praxis, Universität für Angewandte Kunst

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

142 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 Avanessian, Karin Ferrari, Künstlerhaus Büchsenhausen, Innsbruck

SELECTED PUBLICATIONS AND ARTICLES

Salto Artstore, Verborgene Sehnsüchte entschlüsseln, Salto Magazine, 2025

Eva Gratl, Mit größter Sensibilität und Genauigkeit, Dolomiten, August 2024

Claudia Aigner, Die Penthäuser der Götter, Wiener Zeitung, 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