KARIN FERRARI

Selected Works 2026

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 conspirituality. 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

FULL TEXT HERE http://karinferrari.com/wp-content/uploads/2025/05/erikdavis.pdf



Video installation ***DECODING The iPhone Xs. A Techno-Magical Portal***, in the exhibition **Karin Ferrari: Trash Mysticism**, Landesmuseum 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.

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



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

DECODING The iPhone Xs. A Techno-Magical Portal

Experimental mystery docu-fiction, collage film, English, 13 min, 2019
LINK https://www.youtube.com/watch?v=_SzUZy3lrcc

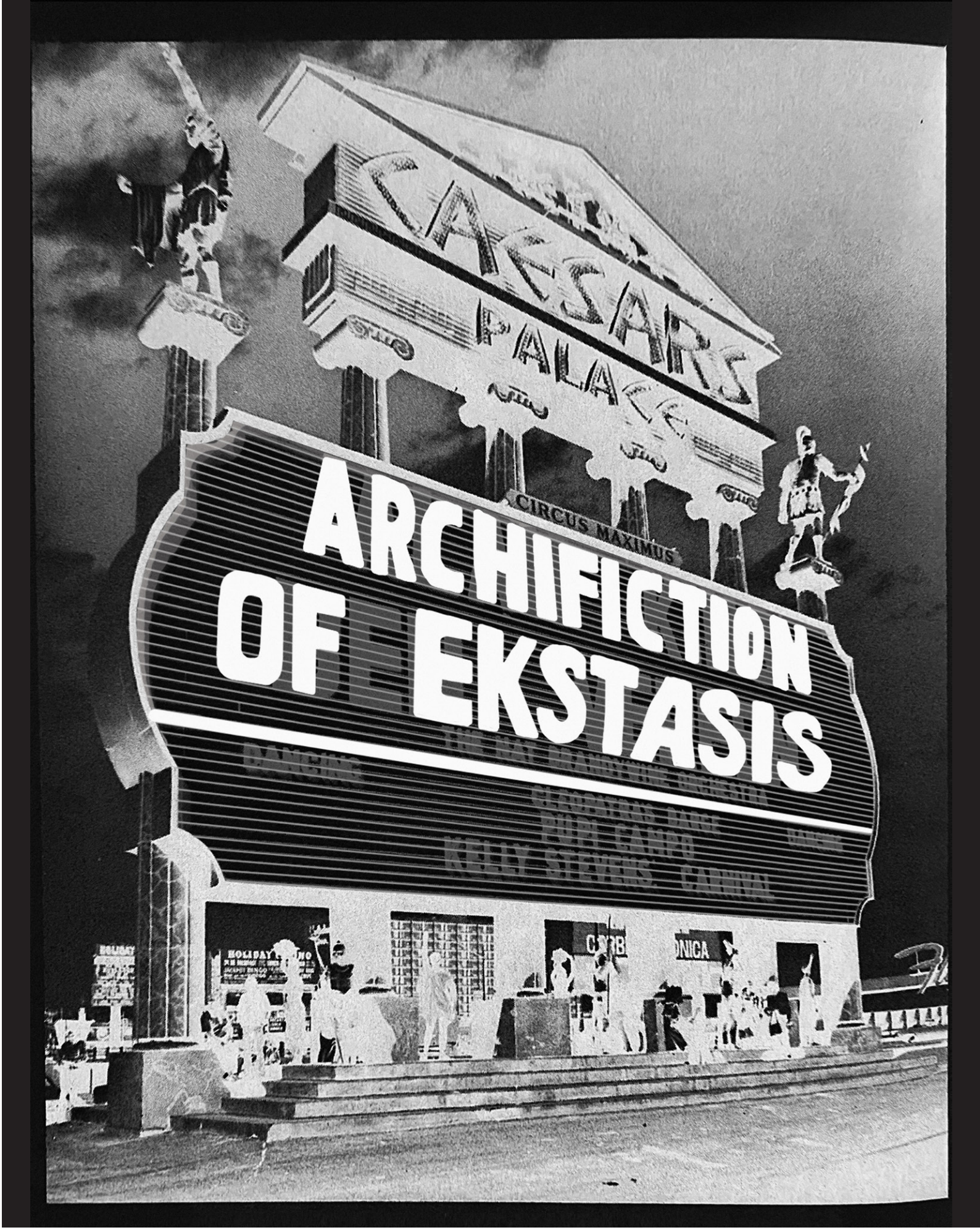
'The iPhone Xs as more than simply a modern mobile phone; as a code that Karin Ferrari sets out to interpret. In a superb re-assemblage of the ad made by Apple, the film develops an impressive density of semiotic linkages while, at the same time, repeatedly succumbing to the paranoid sign mania.

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



ARCHIFICTION OF EKSTASIS (What Have We Learned From Learning From Las Vegas)
Photographed page from Learning from Las Vegas, digitally altered
Print on Metall, framed, 60 x 80 cm, 2020, 1/6, 2/6, 3/6 private and public collections



Hyatt Regency Yogyakarta waterslide emerging from a faux temple structure, documentary photograph, 2018
Print on metal 21 x 28 cm, 1/3 Collection CCA Andratx

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.

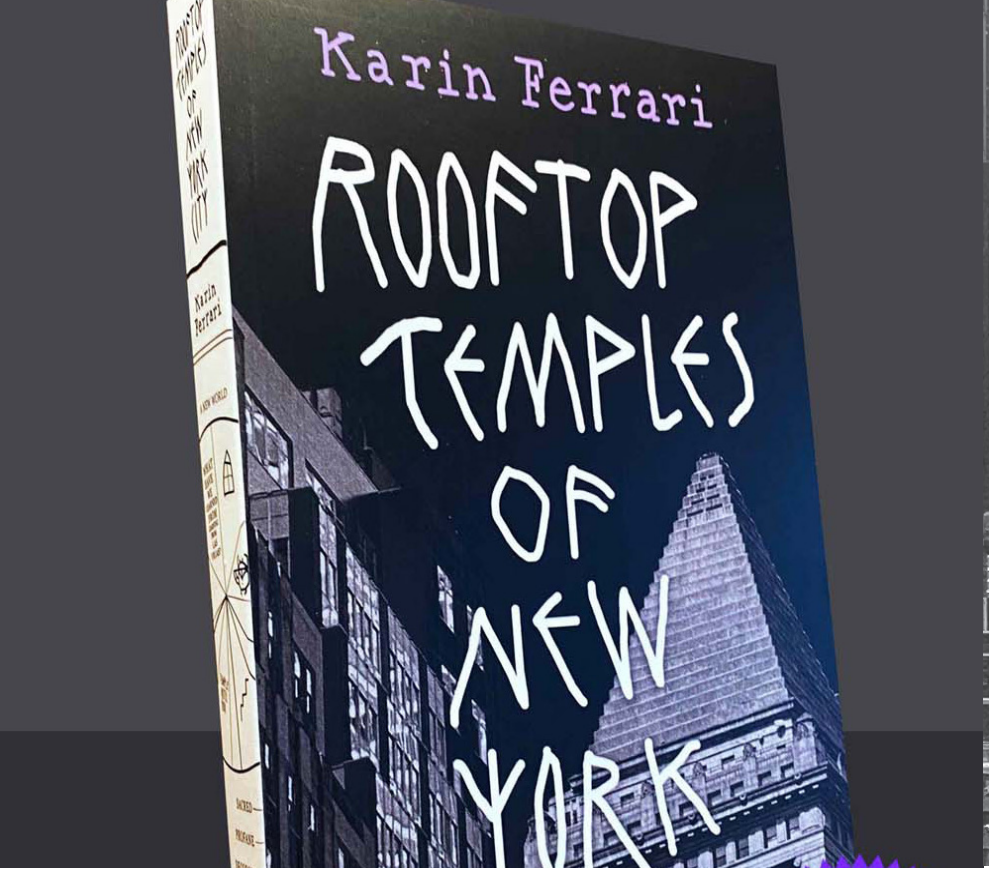
Back at the hotel, it realised how deeply ingraned the division between the sacred and the profane is in the Western worldview and how artificial it is. Floating in the hotel pool, I became preoccupied with imagining what it might feel like to exist in a world where spirit and matter aren't perceived 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, and the distant street noise, without judgment. I can't claim this exercise brought me to the non-dual shores of enlightenment. Still, it did cast the many sacred references in hotel architecture 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 relesased as Heart of Noise Edition 11.

— Karin Ferrari
Excerpt from an interview with Wowart Magazine, London, 2024



Installation *Rooftop Temples of New York City (Wallstreet)* at *Looking Elsewhere Being There,* Cermodern Arts Center in Ankara, Turkey, 2024





Rooftop Temples of New York City

Artist book, monochrome photo essay, 300 pages, Verlag für moderne Kunst, 2020
LINK Demo https://www.youtube.com/watch?v=pWE7BOewC1w
LINK Publisher website https://www.vfmk.org/books/karin-ferrari-rooftop-temples-of-new-york

Pseudo-sacral commercial architecture is a global phenomenon that is strongly present in 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.



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 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.



Double page from the artist book **Hyperstitious Houses** (ed. Karin Ferrari), with independent publisher, 2027.
Images: **The Gym**, Mustika Resort & Spa, Yogyakarta 2018; **To Cosmology,** Alcohol-based marker on Paper, 50 x 65 cm, 2020

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 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



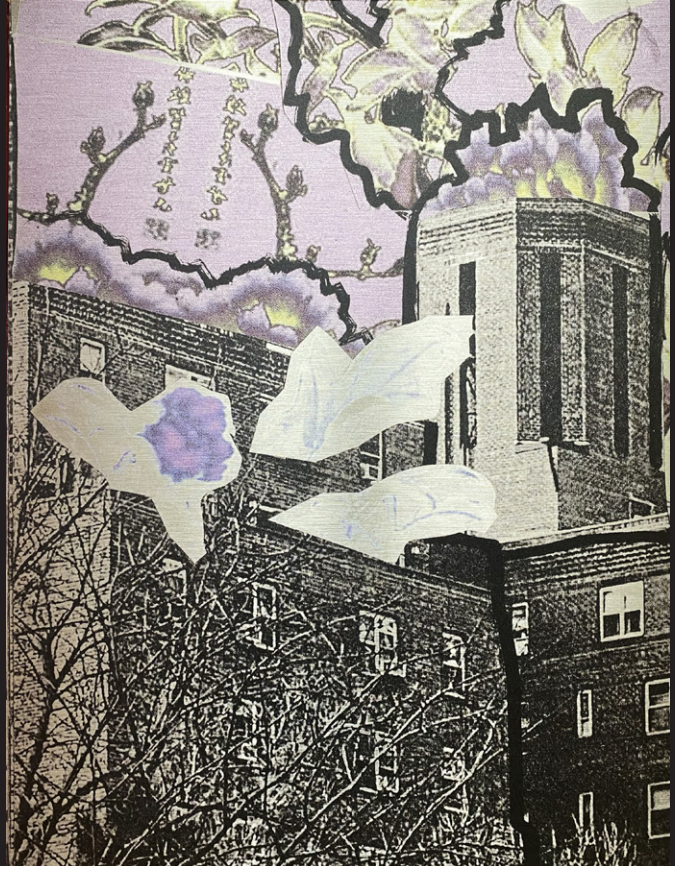
Video still **Hyperstitious Houses**, work in progress, 2027

Hyperstitious Houses

Video essay / collage film, 2027, work in progress, 12 min

An experimental video essay investigating buildings that adopt the visual language and spatial logic of temples while serving contemporary commercial, corporate, and lifestyle functions. Through documentary photography and film, found footage, archival images, online videos, and original research, the work traces how architecture borrows from religious forms to produce experiences of transcendence, authority, and belief. It asks what happens when the temple becomes a model for the hotel, shopping mall, bank, casino, or corporate headquarters. And how these spaces construct new forms of secular ritual.

The video essay brings together field research, personal anecdotes, storytelling, and theory in a playful, essayistic form, moving between sharp observations, delirious interpretations, and moments of humour.



Water Tank, Lower East Side (Rooftop Temples of New York City), original collage, photographic reproduction on metal, 2020,
Collection of the City of Vienna



Painting the Town Red
Akryl auf Leinwand
30 x 40 x 4,5 cm
Sonderrahmung

2025

Collection of the City of Vienna



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



Video installation **The Lost Goddess. DECODING Born This Way by Lady Gaga** ECK Museum of Art, Brunico, 2024

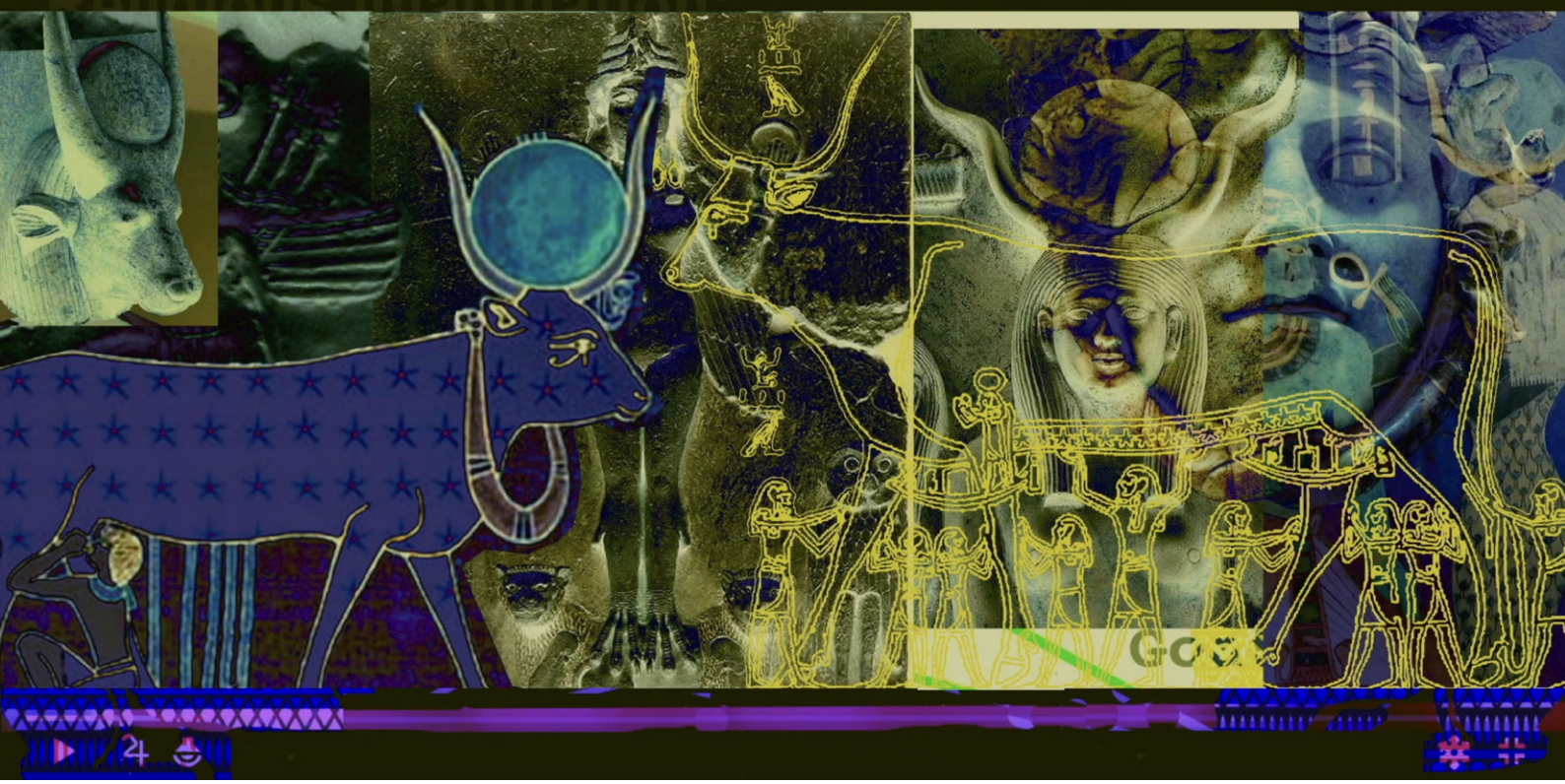
DECODING THE WHOLE TRUTH

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 and conspiracy theories... harmless ones, mostly, and occasionally even funny. The descent began, as these things often do, with one night of binge-watching videos about reptilian news anchors secretly shape-shifting on live television.

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

DECODING Filmography

The Lost Goddess. DECODING Born This Way by Lady Gaga, 24 min, 2022
DECODING Taylor Swifts LWYMMD, 25 min, 2019
DECODING The iPhone Xs: A Techno-Magical Portal, 13 min, 2018
DECODING US TV News Intros – Pt. 1., 8 min, 2018
DECODING The FIFA World Cup Logo, 11 min, 2018
DECODING The Mysteries of Antarctica (THE WHOLE TRUTH), 11 min, 2017
HYPERCONNECTED THE WHOLE PICTURE, 4 min, 2017
DECODER La Terre, 2 min, 2017
DECODING Die Intros der ZiB (THE WHOLE TRUTH), 20 min, 2016
DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH), 20 min, 2016
DECODING Reuter's Business As Usual For Siemens in Russia, 10 min, 2014
DECODING Azealia Bank's Atlantis (THE WHOLE TRUTH), 27, 2013
DECODING Lady Gaga's Bad Romance (THE WHOLE TRUTH), 19 min, 2011



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

Based on an analysis of the occult symbolism in Lady Gaga's music video Born This Way, the work offers a different interpretation of its devil imagery. Rather than denying the presence of devil symbolism, it argues that these images can be traced back to ancient Earth and fertility goddesses. It shows how symbols later associated with the devil may have originated in earlier forms of female and fertility-related sacred imagery.



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

IVANA MARJANOVIC

Performative Theory

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

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

Great part of the analysis is focused on the corrective interpretation where the figure of devil is understood as a demonized version of the archetypes of the Mother and the Earth goddess, recalling the female practices and forms of power, knowledge about the physical world, medicine, body and birth, proposing an alternative version of creation myths of life and the universe that contest the Christian narrative (pointing to multiple knowledge and spiritual traditions). The way Lady Gaga presents herself in the music video (inventing the figure of Mother Monster) recalls ancients religious concepts of universal goddesses that used to embody seemivngly 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



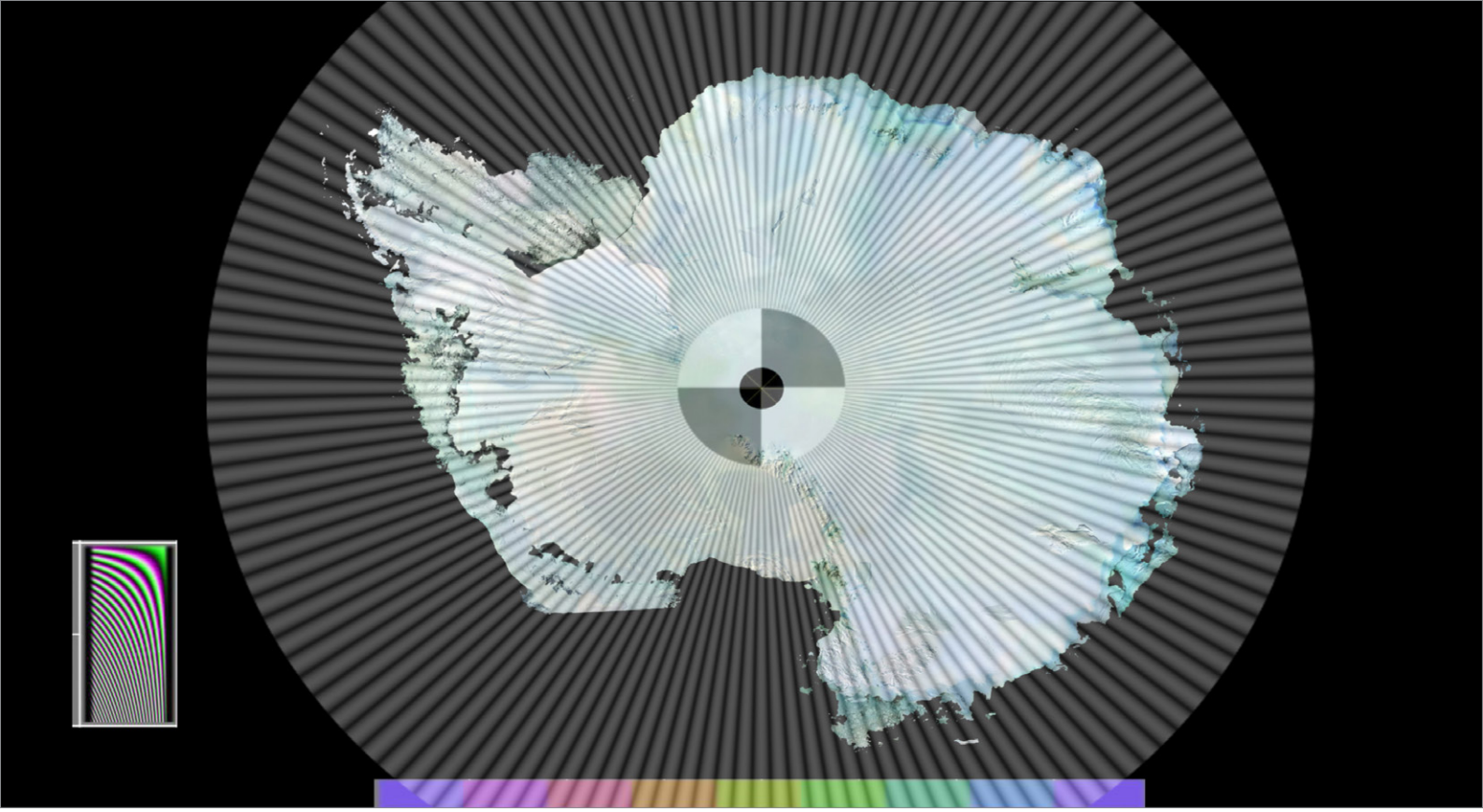
Videostill **DECODING The Mysteries of Antarctica**, 2017

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

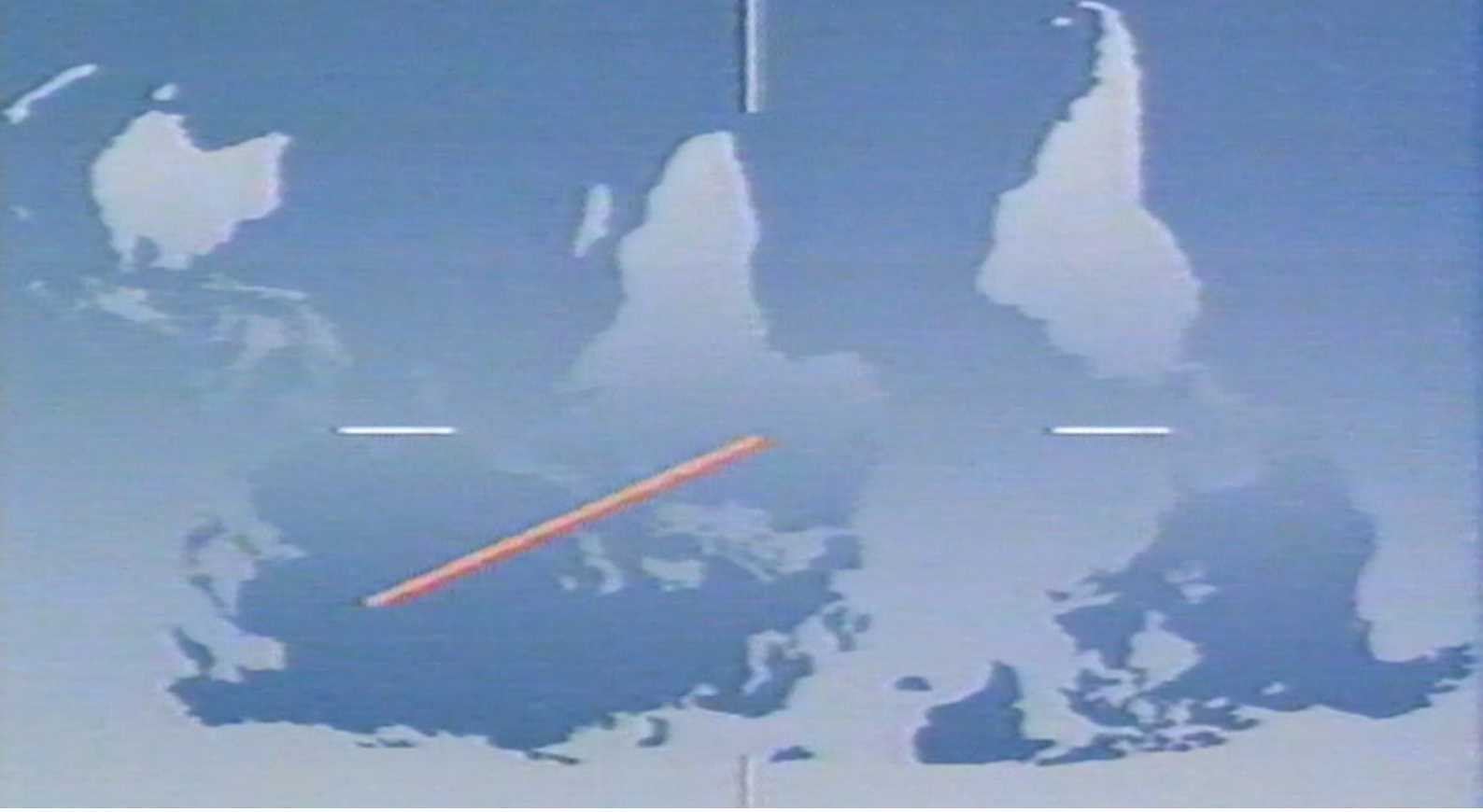


DECODING The Mysteries of Antarctica

Experimental docu-fiction, Englisch HD 16.9, 11 min, 2017
LINK https://www.youtube.com/watch?v=aGUfUQa_FIMv

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

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

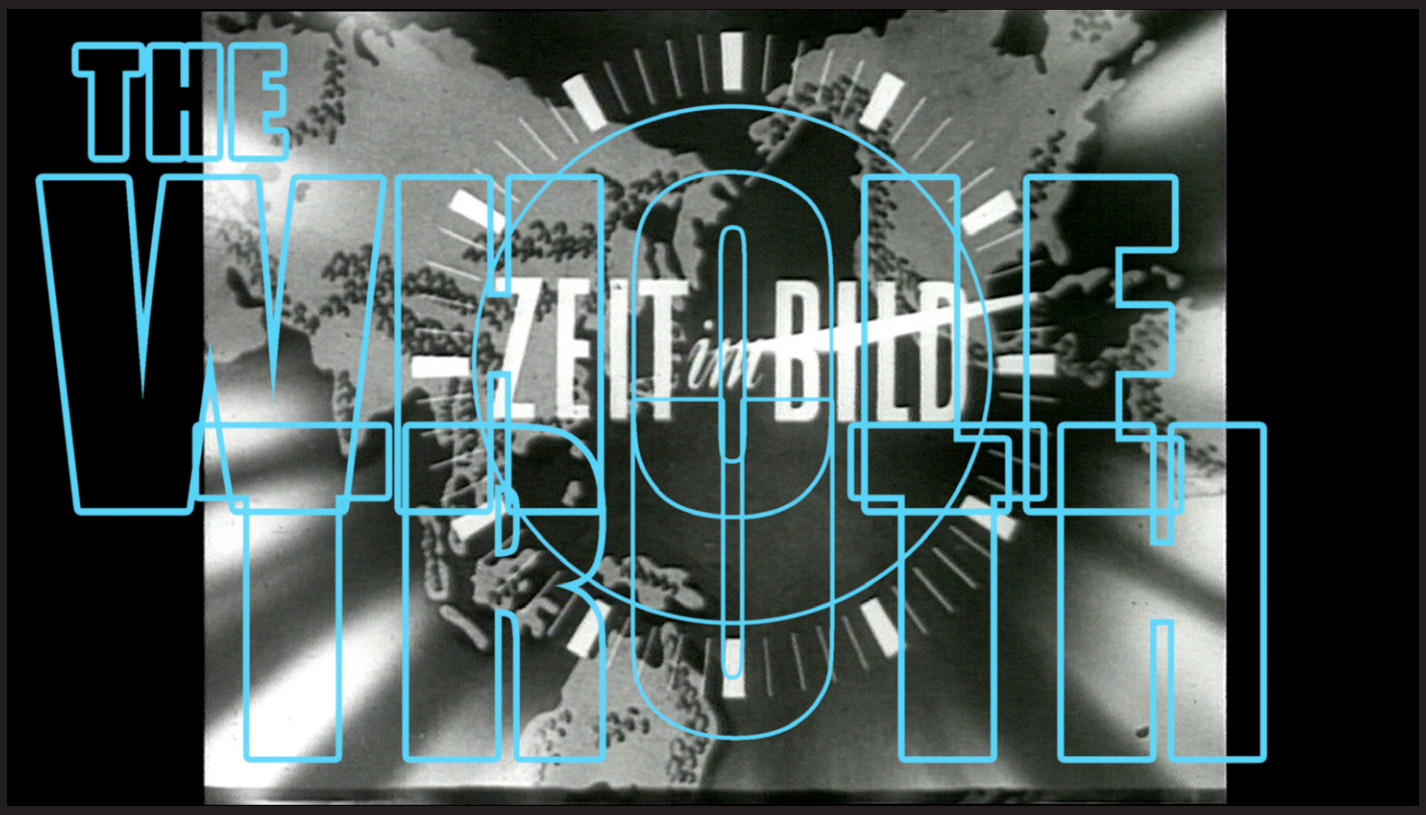
In her research, Karin Ferrari works with some of the most significant and at the same time most confusing developments in contemporary media cultures. The spread of fake news and suggestive infotainment techniques, the circulation of rumours and conspiracy theories in social networks and similar phenomena 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

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

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

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



DECODING Die Intros der ZiB (THE WHOLE TRUTH)

Experimental docu-fiction, German, English subtitles, 25 min, 2016
LINK https://www.youtube.com/watch?v=-_w_pB-4odE

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



Mega Meme, billboard for PREMIERENTAGE, Innsbruck 2019



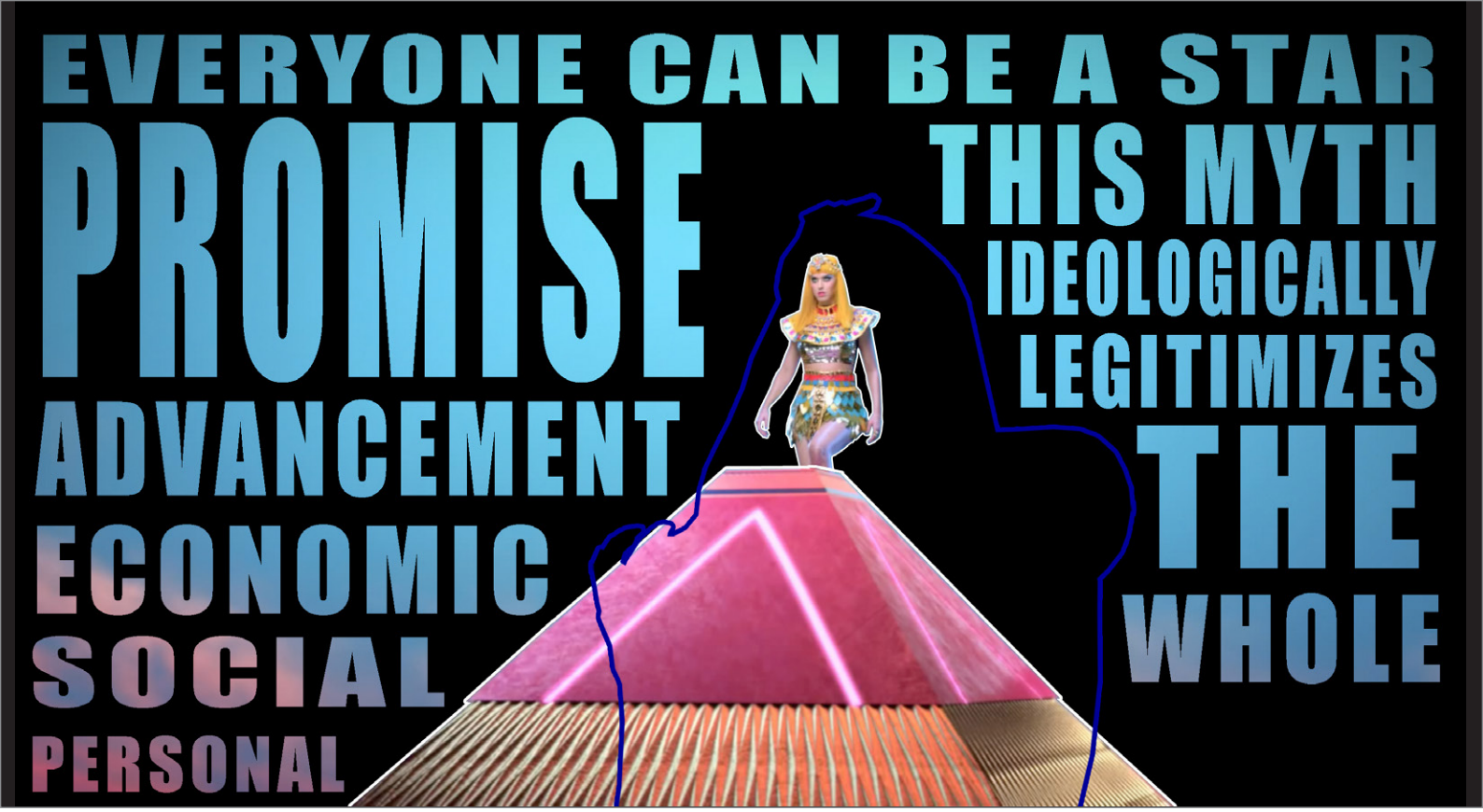
Video still, **DECODING US TV News Intros - Pt. 1**

DECODING US TV News Intros - Pt. 1

Experimental docu-fiction, Englisch, 8 min, 2018
LINK https://www.youtube.com/watch?v=5tetiuI3ECM

"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
For the exhibition 'The Value of Freedom', Belvedere 21, 2019



Videostill **DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH)** 2016



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

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?"

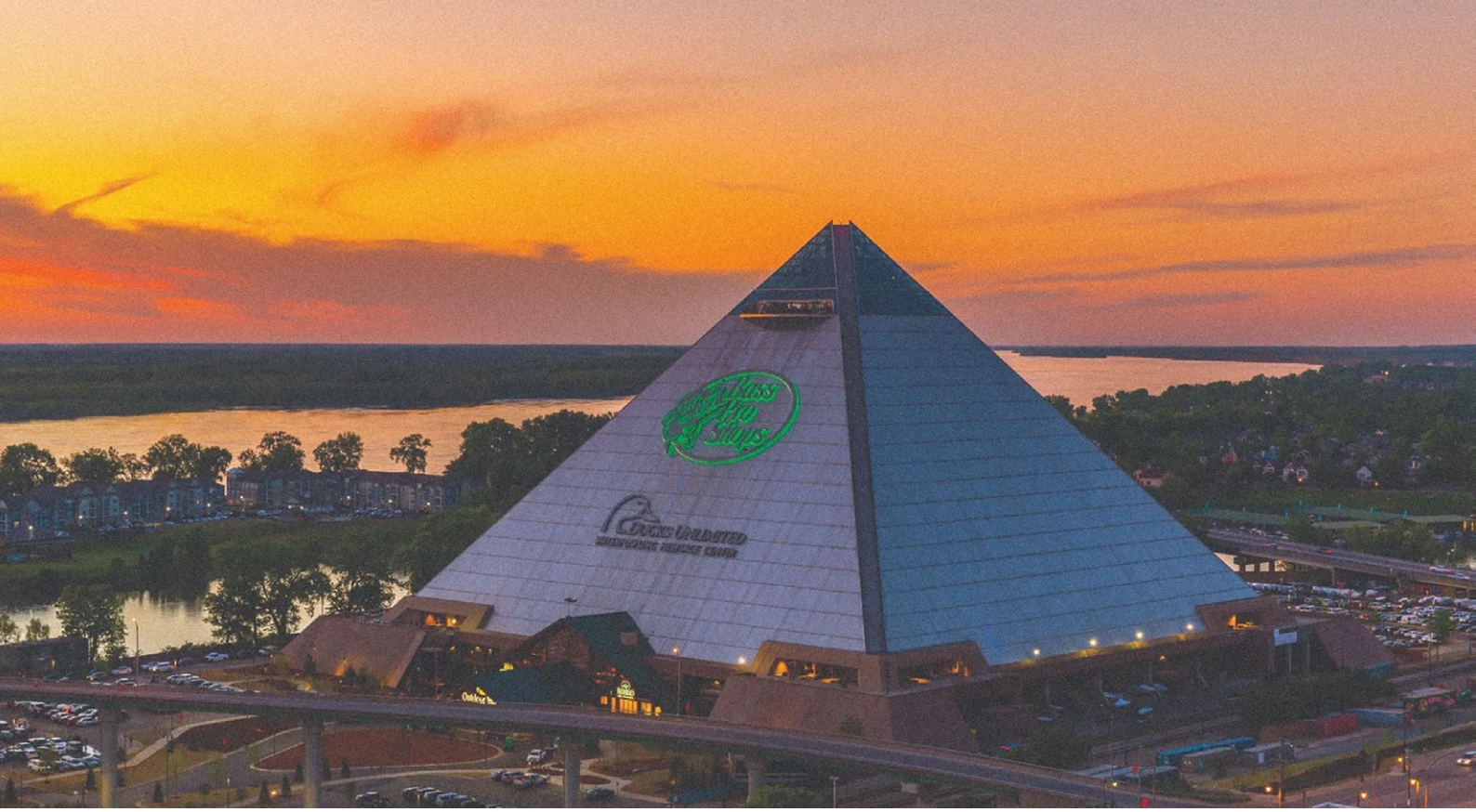
> The rhetorical form of DECODING Katy Perry's Dark Horse (THE WHOLE TRUTH) by Karin Ferrari, is clearly inspired by a rich vein of independent documentaries on YouTube which purport to uncover or correctly analyze the symbolic manifestations of major conspiracies in our public life. Set in Memphis - 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



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.



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

Gods + Goods. 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??1!



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

Live action / animated mystery comedy short film.
Story, Animation, Director: Karin Ferrari
Cast Peter Moosgaard, Karin Ferrari, Bernhard Garnicnig
Cinematography Caro Bobek, Bernhard Garnicnig
Editing Karin Ferrari, Peter Moosgaard, Bernhard Garnicnig
Music Bernhard Garnicnig
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 Garnicnig 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

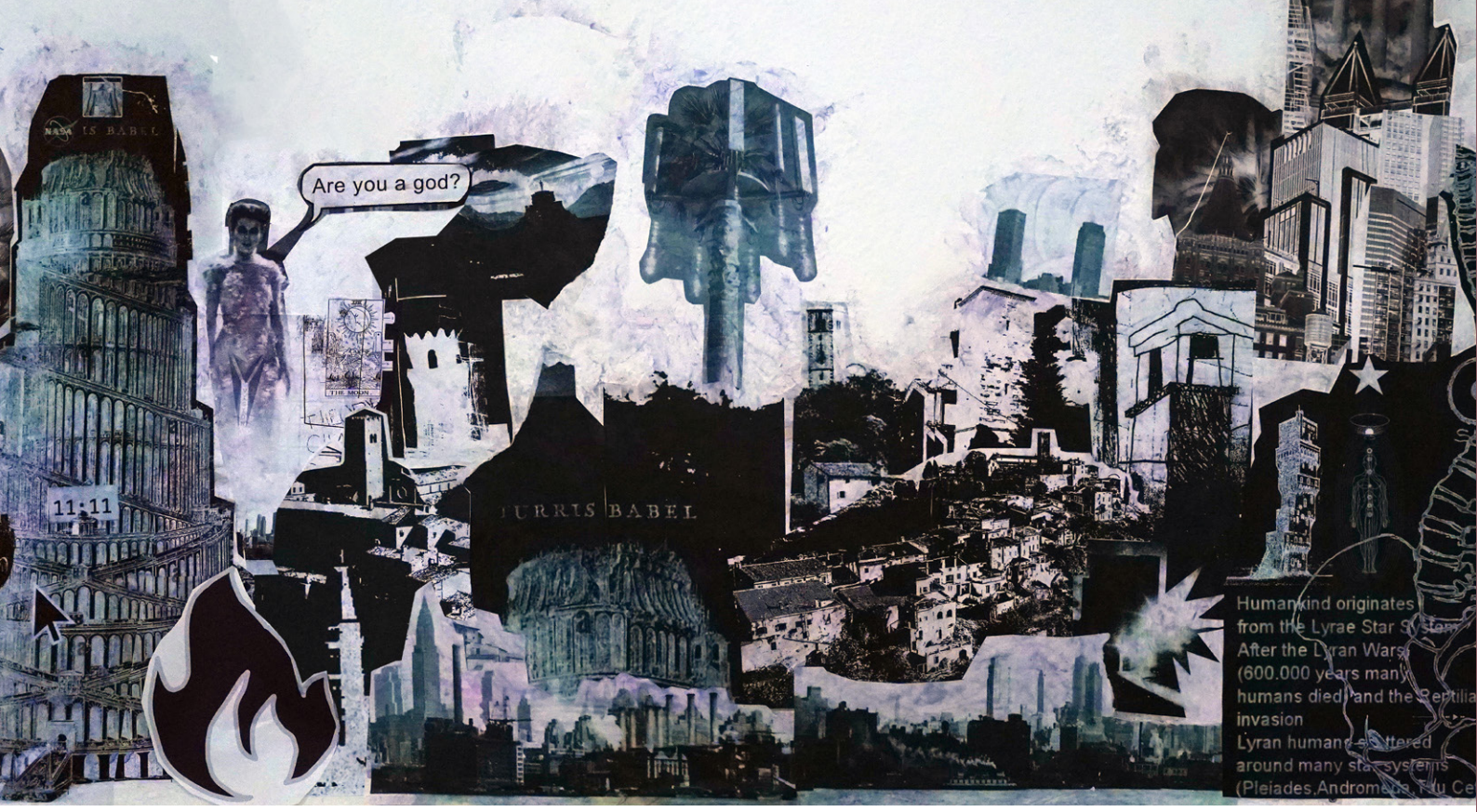


A film that stood out for its visual inventiveness, punk spirit and ambition. Its satirical narrative encompasses Silicon Valley tech start-up culture, 60s' New Communalist roots, references to the early internet days as well as contemporary online culture, all the while crossing genres lines. We admired 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

Drei junge Menschen begeben sich auf die Reise, um den Ursprung des Lithiums auf dem Grundstück von Gaston Glock zu entschlüsseln. Das Handy streikt, der Tesla explodiert, aber unbeirrt von den Aussetzern modernster Technik kämpfen sie sich weiter hinein in den Berg, um darin die Wahrheit, den Mythos, die abstruse Geschichte nicht nur des Lithiums, sondern des Weltgeistes, des kollektiven Bewusstseins und der Milch verkündet zu bekommen. Karin Ferrari überführt die Imperative der technologischen Gegenwart – Vernetzung, Mobilität, immaterielle Verfügbarkeit, unendlicher Kreativitätsstrom – in eine zeitgenössische, trashig-vertrackte Abenteuergeschichte. Hier, in einer Welt, die wirkt, als hätte Christoph Schlingensief ein Drehbuch von Christopher Nolan verfilmt, ist die zeitgeistige Fortschrittsgläubigkeit der Millennials Baustein immerwährender Mythen.

Diagonale, ab



Wall collage in the exhibition ‘Paranjolly Symphony. How the Towers Learned To Dance’, Rigo Galeria / Museo Lapidarium, Novigrad, Croatia, 2025.

The Eye in The Sky.

Mythic Vision from Sun Cults to Surveillance States

Exhibition, essay and spoken-word track, 2025–2026

An artistic research project exploring the mythic entanglements of religion, warfare and technology. Originating during a residency in Istria, Croatia, in 2023, the project brings together ancient sun cults, sacred architecture, UFO narratives, esoteric internet subcultures and military technologies.

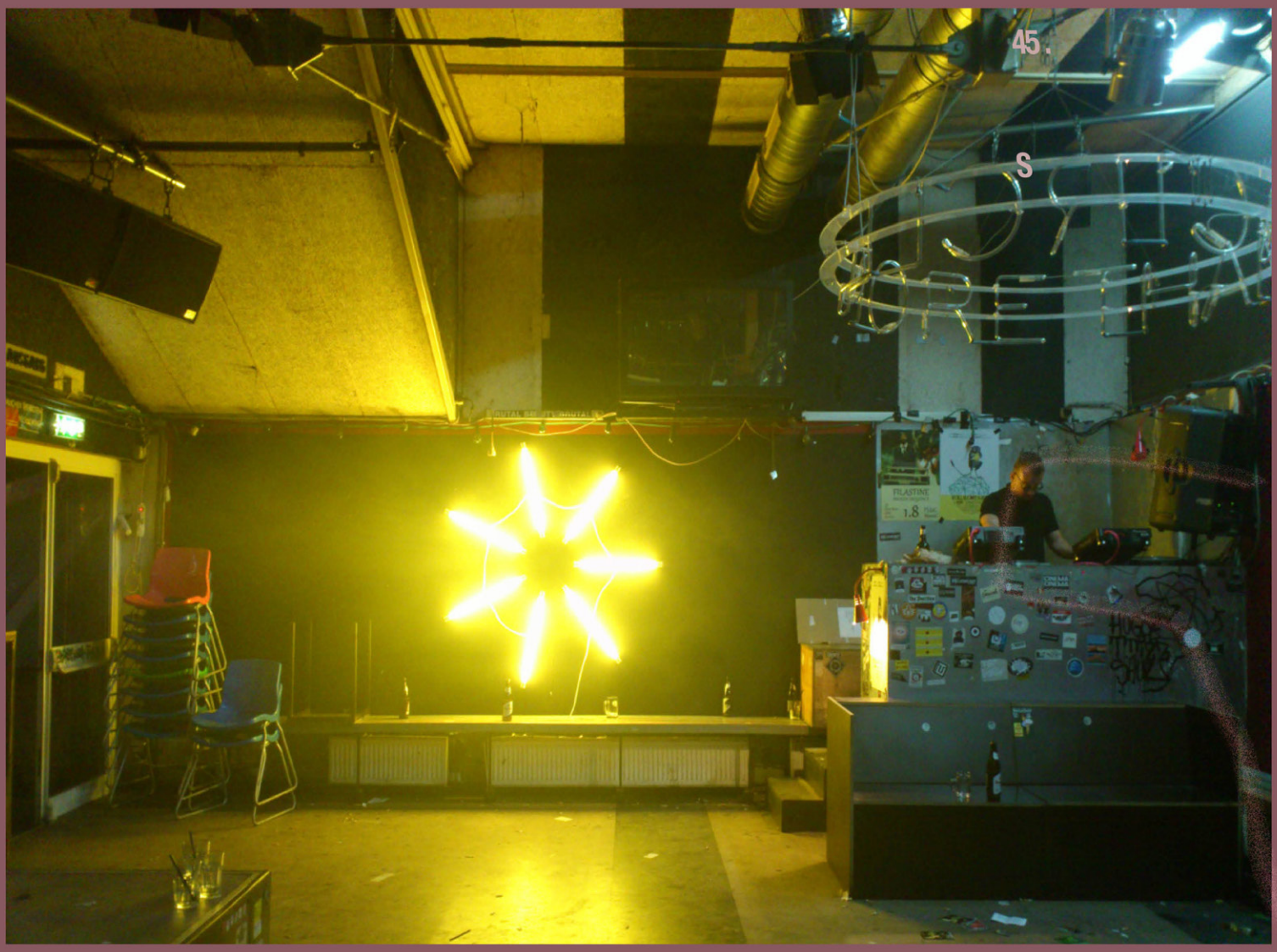
Moving between personal memory, historical references and speculative associations, it traces recurring motifs such as the eye in the sky, the tower and sacrifice. It examines how religious imagination, technological fantasies and warfare continually shape one another, and how ancient mythic symbols resurface in contemporary systems of surveillance, power and belief.

Exhibition
Karin Ferrari: Paranjolly Symphony. How the Towers Learned to Dance, Rigo Galeria / Museo Lapidarium, Novigrad, Croatia, 2025.

Essay
The Eye in the Sky. Mythic Vision from Sun Cults to Surveillance States, catalogue text, 2025.
Read full essay (PDF) http://karinferrari.com/wp-content/uploads/2026/08/KFERRARI-The-Eye-in-the-Sky-.pdf

Spoken-word track
A Thousand Suns, 19 min, released by Care Of Editions, 2026. Originally created for the exhibition. Text and voice: Karin Ferrari; music: Juniper Foam; mastering: Felipe Vareschi.
Listen to the full track https://careof.bandcamp.com/track/a-thousand-suns

c/●



/ 2026

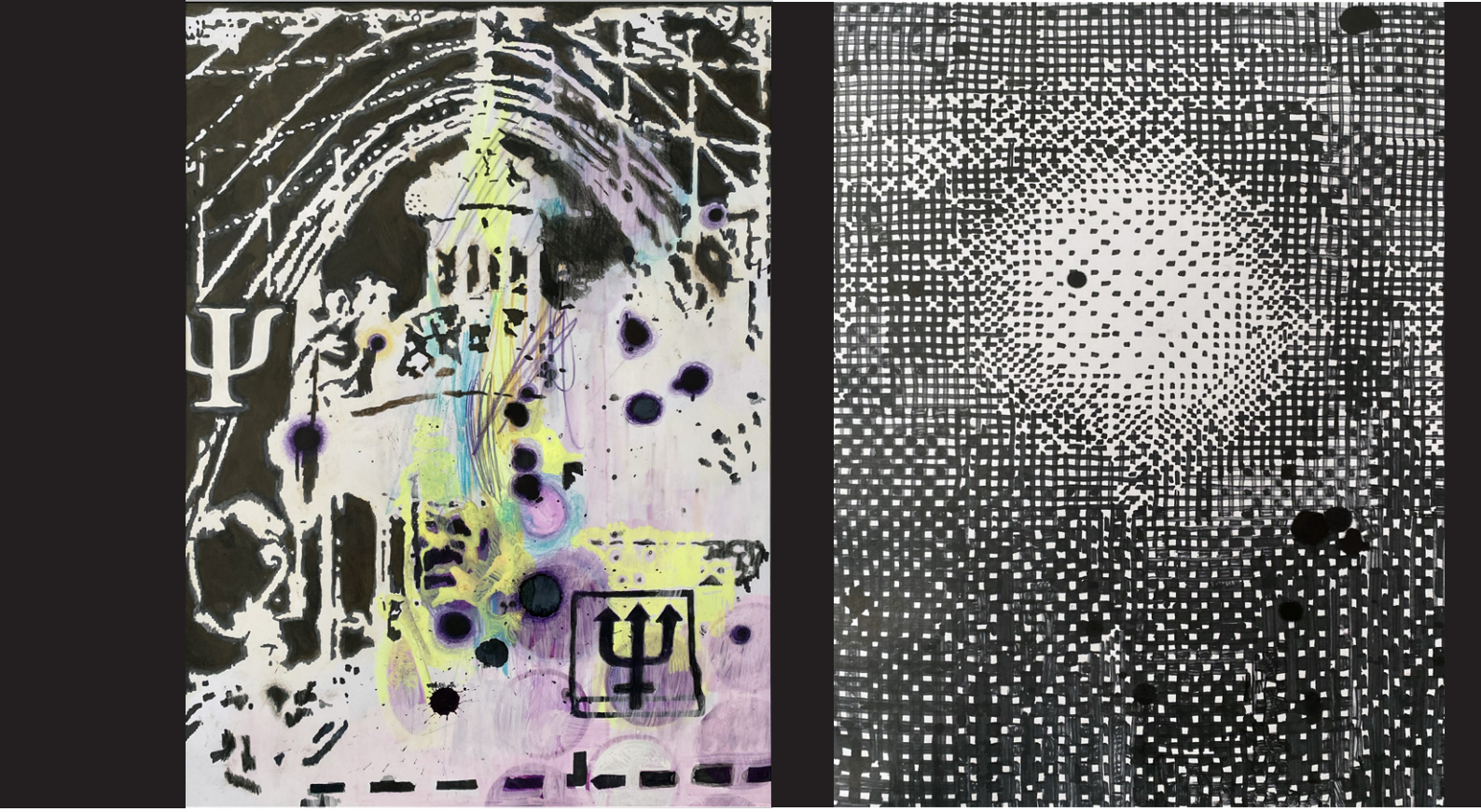
Karin Ferrari & Juniper Foam

A THOUSAND SUNS

Album cover **A Thousand Suns** Spoken Word Track, Care Of s 45,19 min, 2026
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.



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



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

Megamyth (Stonehenge Solstice Sunrise), ink, pastel and pencil on paper, 30 x 42 cm, 2025, Courtesy of CCA Andratx

My drawing and painting practise is influenced by my video practice, where I traced hand-drawn animation, diagrams, and text directly on the trackpad. A kind of 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 of the 37. Austrian Graphic Award for Karin Ferrari's woodcut print **CHIRO DIGITALIS** with the Prize of Niederösterreich, 2021. Collection Land Tirol, RLB Tirol, Frans Masereel Center, Allard Pierson Museum, private Collection

Chiro Digitalis

Woodcut, 80 x 110 cm
Taxispalais Kunsthalle Tirol, Innsbruck
Prize of Lower Austria at the Austiran Graphics Award 2021

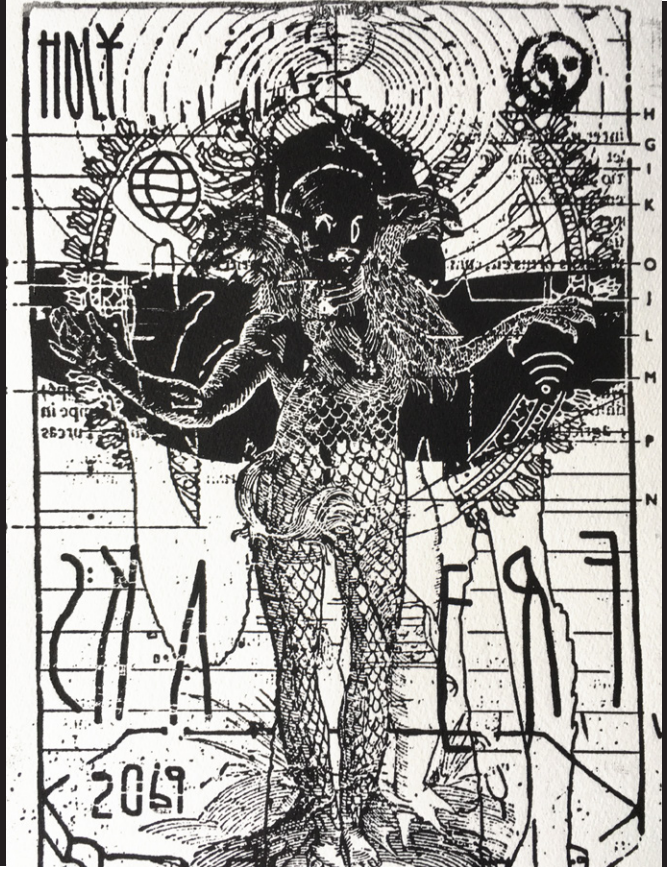
Chiro Digitalis explores the mystical dimension of technological imagination. The woodcut was created in collaboration with the archaeological museum Allard Pierson Amsterdam, AGALAB – Center for Printing Technology Amsterdam, and the Frans Masereel Center Kasterlee, Belgium, with support from the Mondriaan Fund. The Allard Pierson Museum manages the cultural collections of the University of Amsterdam and holds a significant archive of printed works related to protoscience, occultism, and alchemy. During the 17th century, Amsterdam became a refuge for scholars and religiously persecuted thinkers who came to publish texts that were prohibited elsewhere, enabled by the Netherlands' relative religious tolerance and freedom of the press.

While researching the museum's collection, I encountered the woodcut of a hand in Rosetum exercitiorum (1494) by Christian mystic Jan Mombaer. The image depicts the Chiro Psalterium, a late medieval meditation and memory technique that uses the hand as a mnemonic device. Similar to the rosary, it transforms the body into a tool for contemplation and knowledge, while also evoking connections to yogic mudras and other consciousness practices. The image further contains a musical philosophy in which the movement of the hand, not only the sound produced, is understood as a force shaping the musician's consciousness.

Surrounded by historical books, ancient Egyptian artefacts, and the canals of Amsterdam, I began to question how the relationship between hand and consciousness has changed in the digital age, when our fingers are increasingly used to swipe across polished touchscreens rather than to create physical gestures and objects.

In Chiro Digitalis, I combine the medieval hand psalter with contemporary digital iconography, drawing the symbols directly with my finger (digitus) on a touchscreen. The composition references the alchemical emblem of the Hand of Mysteries, a symbol of transformation and the search for hidden knowledge. The work reflects on digital hyperconnectivity and its impact on perception, embodiment, and consciousness. It explores the evolving relationship between humans and machines, technology and creativity, and questions the artificial divisions between nature and culture, technology and mythology.

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





Holy Freaks woodcut on handmade paper 30 x 20 cm, 5 + 2 AP, 2019

Orbis Terrae woodcut on handmade paper 30 x 20 cm, 5 + 2 AP, 2019



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 serie ‘Fake Dreams Catcher’. Other versions of the sculpture have benn 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 programm 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)
Excerpt from ERIC DAVIS Trash Mystic
Full Text here http://karinferrari.com/wp-content/uploads/2025/05/erikdavis.pdf

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 Marterle

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.

The sculpture has also been exhibited, among others, at Dimensions Variable, KOER Wien am Roten Berg (2022), Castel Belasi, Trentino, in the exhibition Nature Feeling Form (2025), and Kunstraum Schauplatz, Vienna (2026).



Exhibition view **Temple To Go,** in the exhibition **Beauty Case. Preserving the beauty of creation,** 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.

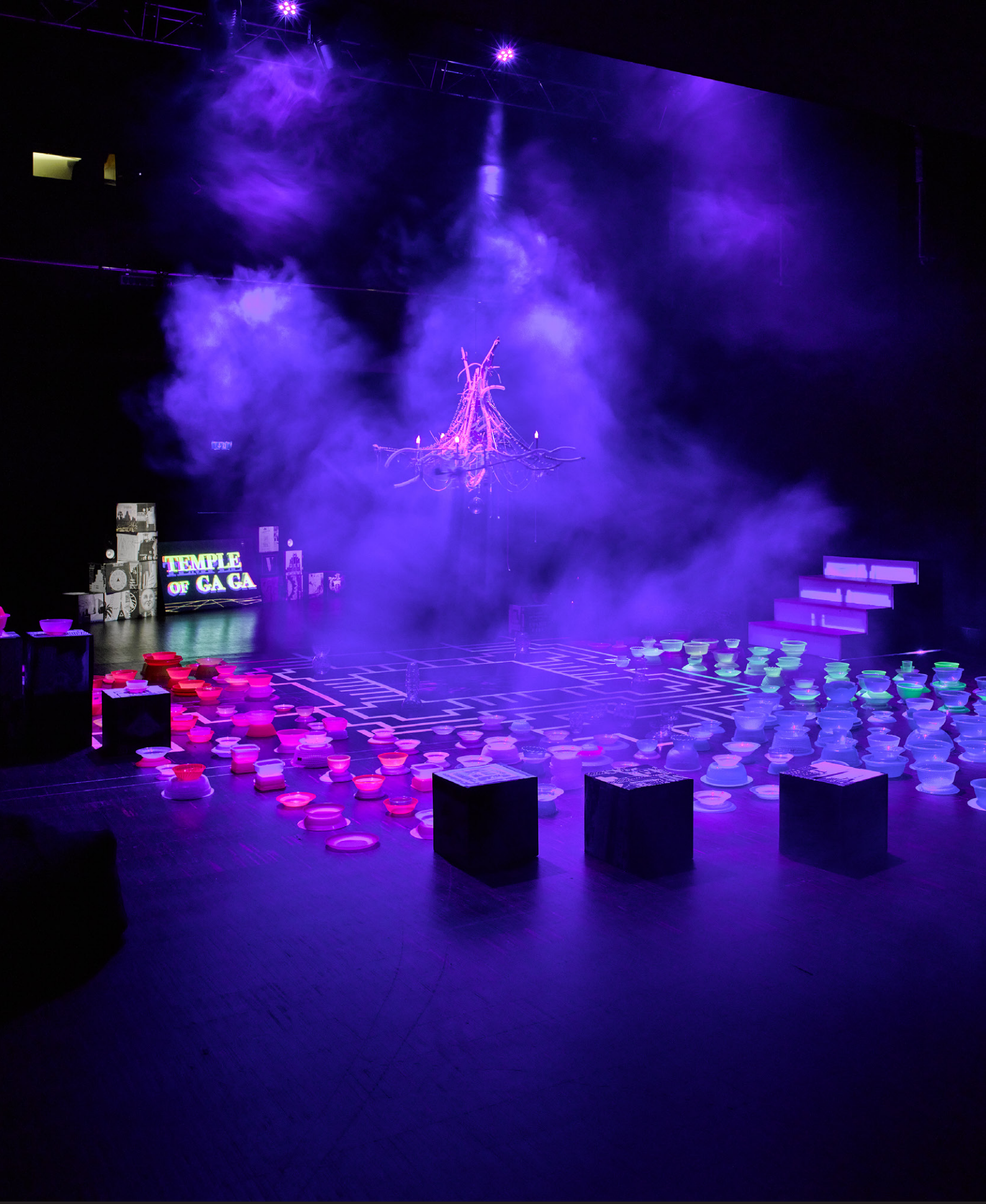
MICHAEL RAINER

CREATING MY OWN HALLUCINATION

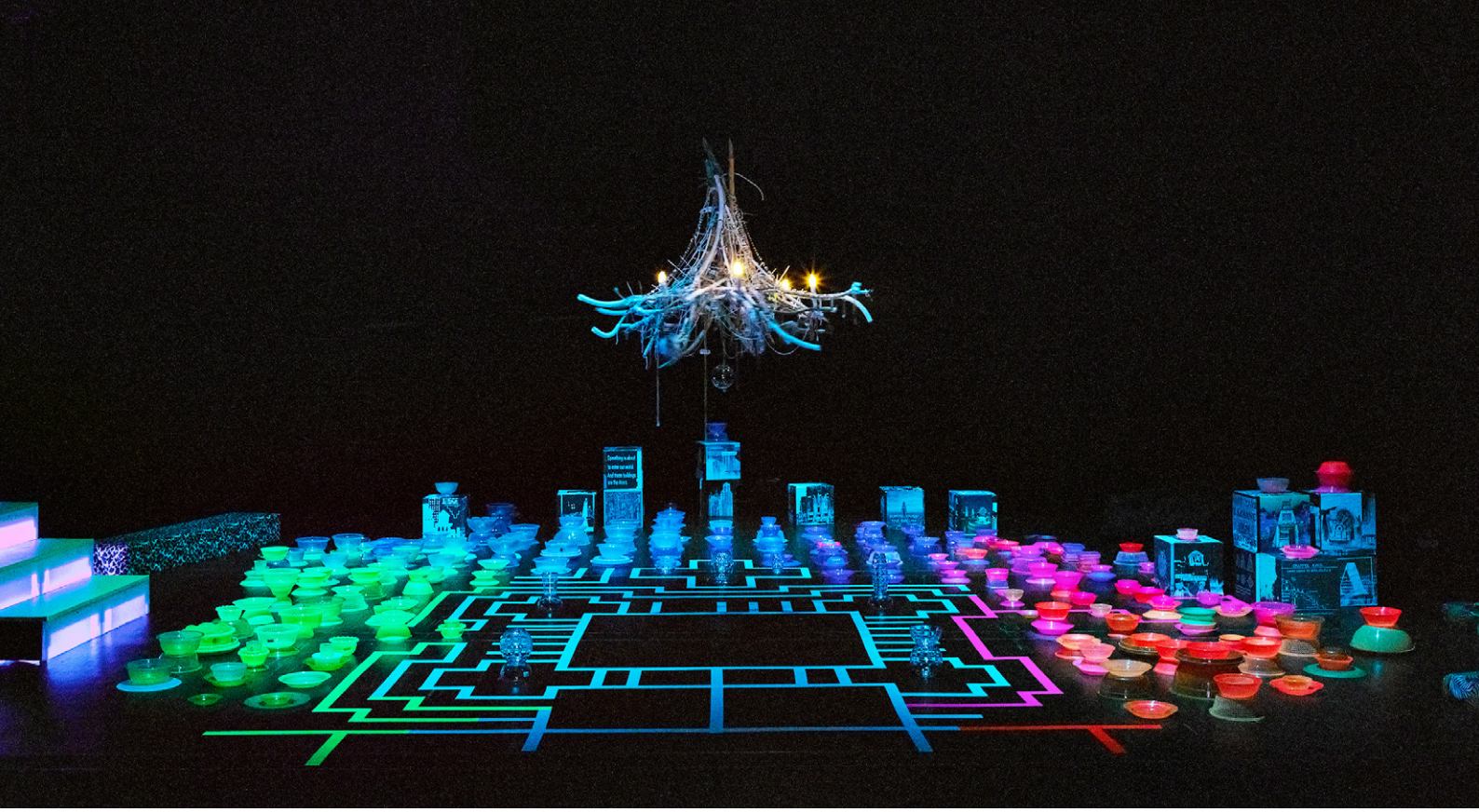
Driftwood of the Anthropocene. Washed up on the shores of the present. A substance that already bears art in its name. The leading material of our global civilization. Its production, trade, and use know no bounds. In intellectual discourse, plastic is condemned with contempt, yet it has also nestled 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. (...)



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



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. Fridericianum Dokfest Kasesl 2024 with support by Bundesministeriums für Kunst, Kultur, öffentlichen Dienst und Sport, Sektion IV – Kunst und Kultur

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, 2023
>> FULL ALBUM https://villarec.bandcamp.com/album/freaky-fairy-flux-foundation

During my research trips across Southeast Asia as part of the BMKÖS Artist Residency in Yogyakarta in 2018, I documented hotels, banks, and other commercial structures that imitate sacred architecture. Alongside this photographic research, I wrote a series of feverish short stories exploring spaces where commerce, ritual, and belief collapse into one another. This became the foundation for the sound installation TEMPLE OF GA GA. The installation combines material objects, storytelling, sound, and sensory perception into a psychedelic environment. Its central elements are plastic bowls collected in Indonesia and transported to Europe for a fortune.

The spoken texts, written and performed by me, continue the narrative approach of my video series DECODING THE WHOLE TRUTH (2011–2022), in which my voice often appears as an off-screen narrator. The spoken-word compositions later developed into the album FREAKY FAIRY FLUX FOUNDATION. The texts are semi-fictional adventures and mystery stories inspired by my research journeys through Southeast Asia. Set within ordinary environments, a shopping mall, a hotel, a temple ruin complex, or even imagined layers of cosmic waste, they explore magical realist scenarios in which the boundaries between the sacred and the profane, the spiritual and the commercial, become unstable. Each location transforms into a metaphorical landscape beyond its physical reality, revealing hidden mythologies embedded within contemporary culture.



Freaky Fairy Flux Foundation, Heart of Noise, RfdInsel, Innsbruck, 2023

Star Wiring Mall

Spoken Word Track, Heart of Noise Edition 11 released with Villa Recordings, 2022. 04:55 min
Text and Voice by Karin Ferrari.
Music by Francesco Fonassi
>> LINK TO TRACK https://villarec.bandcamp.com/track/star-wiring-mall
>> FULL ALBUM https://villarec.bandcamp.com/album/freaky-fairy-flux-foundation

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 leafs, 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

Spoken Word Track, Heart of Noise Edition 11 released with Villa Recordings, 7:47 min 2022.
Text and Voice by Karin Ferrari.
Music by Francesco Fonassi

LINK TO TRACK **https://villarec.bandcamp.com/track/travel-myth-bakong-2**
>> FULL ALBUM https://villarec.bandcamp.com/album/freaky-fairy-flux-foundation

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.

★



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

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.

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 go 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.



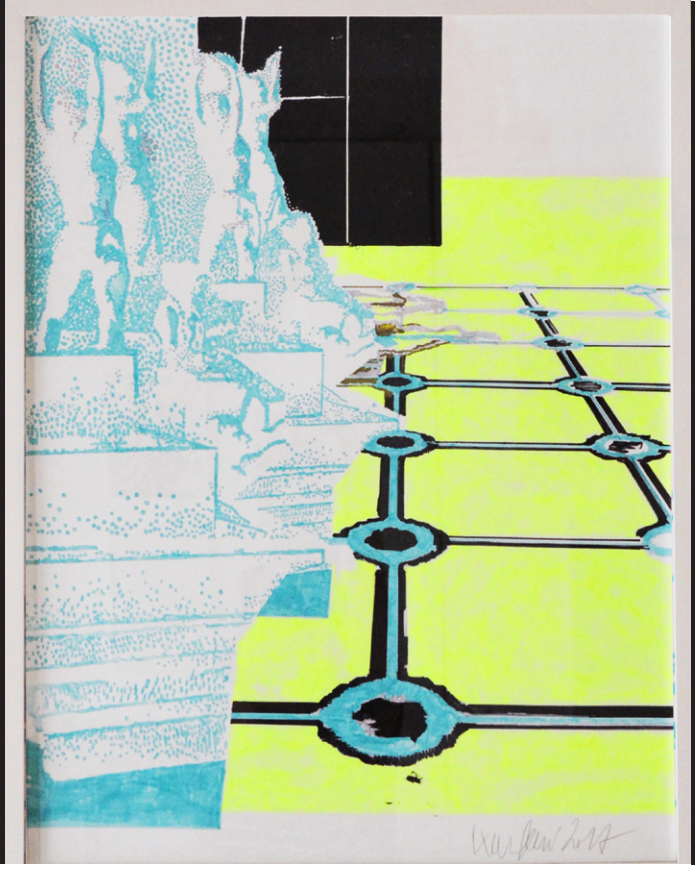
FREAKY FAIRY FLUX FOUNDATION in der Ausstellung Monitoring im KV, Fridericianum beim Dokfest Kassel, 2024. Foto von Nikolas Wefers

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.

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





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

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

CURRICULUM VITAE

Karin Ferrari is a Vienna-based filmmaker and transmedia artist. Working across installation, video, painting and spoken word, Ferrari creates immersive spaces in which the mystical and the technological intersect. Her artistic practice explores contemporary forms of belief and myth in digital culture, consumerism and architecture. Combining artistic research, found footage, image production, installation and speculative storytelling, she examines how symbols, popular culture, technology and conspiracy thinking intersect to produce new forms of meaning, ritual and spirituality. Her long-running video series **DECODING THE WHOLE TRUTH (2011–2022)**, which explores conspiracy theories, alternative systems of knowledge and the production of truth in digital image culture, has received numerous awards and recognitions.

Ferrari's work has been exhibited internationally, including at **8th Floor / The Shelley & Donald Rubin Foundation** (New York), **Belvedere 21** (Vienna), **HAU** (Berlin), **Verdurin** (London), **Museion** (Bolzano), **Art Omi** (Ghent / New York), **Pori Art Museum** (Finland), **Allard Pierson Museum** (Amsterdam), **CerModern** (Ankara), the **WRO Media Art Biennale** (Poland), the **Antarctic Biennale**, **The Wrong Digital Art Biennale**, and the **5th Moscow Biennale for Young Art**. Her solo exhibitions include presentations at **Galerie Jünger** (Vienna), **Landesmuseum Ferdinandeum** (Innsbruck), and **Künstlerhaus Bregenz**. She has also participated in group exhibitions at **Galerie Burster** (Berlin) and **Krinzinger Schottenfeld** (Vienna). Her work has been broadcast on **ARTE** and **ORF III**, and distributed through the **6x6 Project** (New York / Berlin) and her YouTube channel.

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

Ferrari has been invited to give artist talks, lectures, workshops and lecture performances at international institutions including **Catalyst Berlin**, **Verdurin London**, **the University of Applied Arts Vienna**, **the Academy of Fine Arts Vienna**, **the University of Innsbruck**, **Kunstuniversität Münster, Kunsthalle Wien**, **Ferdinandeum Innsbruck**, **KU Linz**, **Künstlerhaus Büchsenhausen**, and **Coded Cultures Festival Vienna**. She has developed participatory formats and workshops addressing topics such as hyperstition, coded cultures, occult technologies and experimental forms of knowledge production.

Ferrari has participated in artist residencies in the USA, Europe and Southeast Asia, including **Art Omi, New York** (2019), BMKÖS-funded residencies in **Paris** (2017) and **Yogyakarta** (2018), **AIR Krinzinger, Croatia** (2023), **CCA Andratx, Mallorca** (2025), and **AIR 351, Lisbon** (2026).

Her work is held in public and private collections in Europe and the USA.

PERSONAL INFORMATION
Date of birth: 14 June 1982
Place of birth: Merano, Italy
Citizenship: Italian

EDUCATION
Academy of Fine Arts Vienna, Painting and Cultural Studies, 2002–2008, (Graf, Schmalix, Wulffen)
graduated with distinction in 2008
University of Vienna, Art History, 2001–2004

ACADEMIC PRACTICE
Guest lectures and seminars at the **University of Applied Arts Vienna, University of Innsbruck, Kunstuniversität Münster**, and **Catalyst – Institute for Creative Arts and Technology, Berlin**

Research project in development:
Delirious Iconology: Digital Images and Imaginations
PEEK research project in development at the Academy of Fine Arts Vienna

PROFESSIONAL EXPERIENCE
Independent Artist, 2016–present
Project Management, 2011–2016
Curatorial Assistant, Design Department, **MAK – Museum of Applied Arts, Vienna**, 2009–2011

ADDITIONAL TRAINING
PIT and UCB, New York, Improvisational Comedy and Sketch Writing, 2019–2021

Languages
German (native), Italian (fluent), English (fluent), French (good), Korean (basic)

ARTIST RESIDENCIES

2026 AiR 351, Cascais, Lisbon
2025 CCA ANDRATX | Contemporary Art, Andratx, Mallorca
2024 Borgo del Sole, Viletta San Romano, Tuscany
2024 AIR Burgendland, Friedensburg Schlaining
2023 Krinzinger Artist in Residence Kuberton, Croatia
2019/2020 Research Stay in New York City
2018 ORF Pixel Bytes und Film, Artist in Residence
2018 Art Omi International Artists Residency, Ghent, New York
2018 Artist Residency BKA - Federal Ministry for Arts, Culture, the Civil Service, and Sport, Yogyakarta
2017 Artist Residency BKA - Federal Ministry for Arts, Culture, the Civil Service, and Sport Cité des Arts, Paris
2016 Artist Residency Frans Masereel Centrum, Kasterlee, Belgien
2016 ORF Pixel Bytes und Film, Artist in Residence

SOLO SHOWS

2027 *Hyperstitious Houses,* discotec, Vienna
2027 *Techno-Utopia. Artefacts*, Galerie Moto Hall in Tirol
2027 *Chroma Keying*, Galerie Breze, Hall in Tirol
2025 *Paranjolly Symphony. How The Towers Learned to Dance,* Rigo Gallery, Museo Lapidarium, Novigrad, Croatia
2023 *Freaky Fairy Flux Foundation*, RfdInsel, Heart of Noise Festival, Innsbruck,
2023 *Un.Holy Haus*, Galerie am Stadtplatz, Wörgl
2022 *Haunted Landscapes of Desire*, E/// Eschenbachpalais mit Galerie Jünger, Vienna
2022 *Temple of Ga Ga*, BRUX, Innsbruck
2021 *The New Holy,* KOER Tirol, Art in Public Space, Innsbruck
2020 *Rooftop Temples of New York City*, Galerie Jünger, Vienna
2019 *Trash Mysticism*, Ferdinandeum, Innsbruck
2019 *Aliens, Sex and Paranoia*, Künstlerhaus Bregenz
2017 *DECODING (THE WHOLE TRUTH)* Cité des Arts, Paris
2017 *The Map Is The Territory,* Galerie Jünger, Vienna

AWARDS

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

COLLECTIONS

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

GROUP EXHIBITIONS (selection)

2026
AiR Kuberton, Museum Lapidarium, Novigrad
Zeichen am Werk, Galerie Jünger, Wien
Zeichen am Werk, Galerie St. Gertrude, Hamburg
TecTales, discotec, Wien
Nature | Feeling | Form, Kunstraum am Schauplatz, Wien
Screening DECODING THE WHOLE TRUTH praesenz, Köln
Relationes, Abazia di Novacella, Bressanone (BZ), Triennale Kärnten
VIS Vienna Shorts
Videodrome, Marseille
Sarajevo Film Festival
25FPS Festival Zagreb
Unsafe+Sounds, WUK

2025
Freedom Games, EXPO-Łódź, 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, Friedericianum
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

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 Blomen, 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

2020
ORF, Pixel Bytes und Film
Frauenmuseum Hittisau
Vorarlberg Museum

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, AiR 351, Cascais, Lisbon
Artist Talk and Workshop, Catalyst Berlin
Artist Talk, 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
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
Shamanic Mall Retreat with Karin Ferrari, Lona Gaikis, Bernhard Garnicnig, and Peter Moosgard, SILLPARK Shopping Mall, in the context of THE NEW HOLY, KOER Tirol
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 Perfomance 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 Perfomance, 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

Karin Ferrari, Paranjolly Symphony. How the Towers Learned to Dance. Exhibition catalogue, Rigo Gallery of the Museum Lapidarium, Novigrad, Croatia. Includes the essay “The Eye in the Sky: Mythic Vision from Sun Cults to Surveillance States” by Karin Ferrari. PDF http://karinferrari.com/wp-content/uploads/2026/08/KFERRARI-The-Eye-in-the-Sky-.pdf

Salto Artstore, Verborgene Sehnsüchte entschlüsseln, Salto Magazine, 2025
https://salto.bz/de/article/15122024/verborgene-sehnsuechte-entschluesseln?fbclid=IwY2xjawNd7V5leHRuA2FlbQIxMQBicmlkETFDTmJjZm45a3ljaFNad0ozAR4CvED1luzsAIEOY4Ps2xmTQKNaM_cV6UMuubKKVf29hhd82fLMRZuKq63xwA_aem_ja2iUt0TwCGtaXY7WukHPA

Eva Gratl, Mit größter Sensibiliät 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
https://franzmagazine.com/2021/02/12/beyond-the-profane-karin-ferrari-allein-in-new-york

Rooftop Temples of New York (Hg. Karin Ferrari), Verlag für moderne Kunst
https://www.vfmk.org/books/karin-ferrari-rooftop-temples-of-new-york

New Decameron, (Hg. Macushla Robinson) Yonkers International Press New York
https://yonkersinternational.press/decameron.html

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

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