PARISA KARIMI

Transdisciplinary Art || Animation || Research || ExMedia ||



© Parisa Karimi

Overview

01 ARTIST STATEMENT

02 SELECTED WORKS

EXPERIENTAL
IMMERSIVE
POETIC

- Relationship Work with Water Hyacinth - 2025-ongoing
  - Research Material / 2-Channel-Video
  - Agua da Saudade
  - The Belly of Water Hacinth
- What This Water Gives Us - 2025
- How To Connect With Landscape - 2025
- Grainy Glimpses of Landscape - 2023
- Pluriversum - 2022
- Listening in Between - 2022
- How I Lost Connection - 2021
- Digging.connecting.becoming - 2020
- The Voice Messenger - 2020
- The Growing Landscape of Connectivity - 2020
- Der Kirschgarten - 2018

03 CV

- Exhibitions, Screenings & Performances
- Awards & Scholarships

This portfolio uses QR codes to create a quick link to the respective videos or pages. Scan the codes with a suitable app.

The following icon indicates that an image can be experienced as augmented reality. For activation, the smartphone app Artivive is required, which can be installed via this QR code.

contact@parisakarimi.com
www.parisakarimi.com

© Parisa Karimi



Animated Self Portrait, 2021, AR / Artivive App

Artist Statement

The stories that define our present(s) are inextricably linked to the stories that define our past(s). This interplay raises significant questions for me, especially in the context of future visions where addressing colonial history, resource management, and environmental justice come into play. What does this mean for each individual? How can experiential spaces cultivate an awareness of the intricate interconnections of these issues?

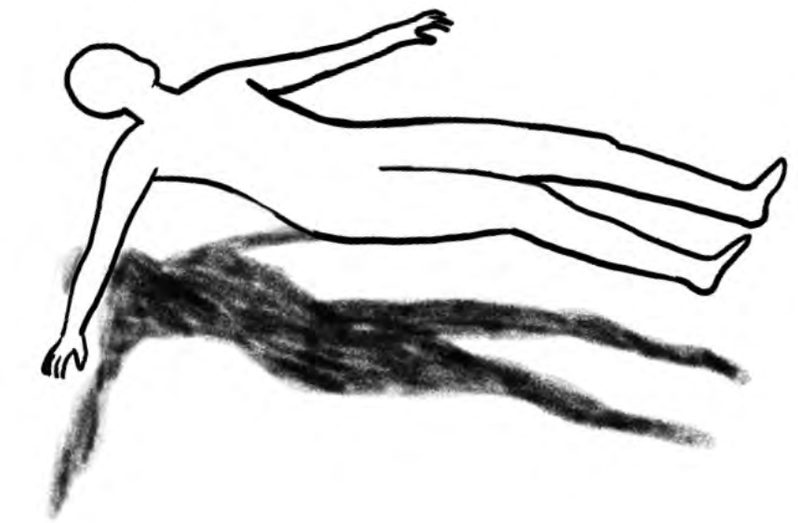
Parisa Karimi is an artist, filmmaker, and researcher whose transdisciplinary practice explores somatic, diasporic, and ecological questions between human and more-than-human bodies within postcolonial and industrialized landscapes.

Her practice includes local communities and weaves together non-linear forms of storytelling through film and animation, sound, collage, performance, olfactory compositions, and sculpture to create multisensory, immersive installations that narrate invisible or suppressed aspects of shared histories.

Her interests center on processes of confronting binary categories and oppressive modes of living, and on (re)learning holistic approaches that open possibilities for radical imagination and for practicing shared presents and futures. Her most recent solo exhibition took place at the Kaohsiung Museum of Fine Arts in Taiwan from Nov. 2025 - Jan. 2026.

← Activate through the AR App

© Parisa Karimi



Activate through
the AR App

Despite the increasing virtuality and digitalization that significantly impact our perception of the world, the conditions of physical space - its accesses and boundaries, as well as the encounters that take place within it - remain physically perceptible. Through my work, I emphasize the relationship between body(-ies) and space and create spaces that enable reflection and a sense of one's own body in interaction with technology. (Karimi, 2023)

RELATIONSHIP WORK WITH WATER HYACINTH

- Solo Exhibition *How to Connect With Landscape*, Kaohsiung Museum of Fine Arts, TW, Nov 2025-Jan 2026
- Corner 2 Gallery *Relationship Work With Water Hyacinth*, Taipei, TW Febr 26

1) research installation: handwritten letter, booklet (interview transcriptions, process reflection), cabinet with written text, photographies, drawings, cyanotype prints, collected objects / Dimension variable

2) 2-Channel-Video Installation - 11 min. / Size of 2.7 x 1.50 m (dimension variable)/ Naturally dyed fabric pieces, dyed pillows, concrete rocks from motorway, wood sticks, 2 Bamboo stools, water fountain, water / dimension and materials variable.

Relationship Work with Water Hyacinth is part of an ongoing artistic research project exploring the path of invasive plants and their relationships with native environments. In this project, the focus is on the plant as a diasporic being navigating colonial landscapes.

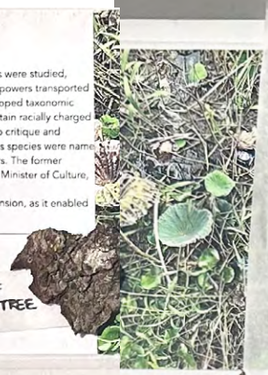


Installation View *Relationship Work With Water Hyacinth (research material)* / KMFA, Kaohsiung, Taiwan, Jan. 2026





The act of botanically naming plants is closely tied to colonial botany, in which plants were studied, classified, cultivated, and commercialised as exploitable resources. European colonial powers transported vast amounts of plant material and local knowledge back to Europe, where they developed taxonomic systems that often served economic and imperial interests. Many botanical names contain racially charged or otherwise problematic terms shaped by a colonial worldview and are now subject to critique and renaming. During Alexander von Humboldt's expedition (1801), for example, numerous species were named after Humboldt himself—more than after any other individual—or after Prussian leaders. The former botanical name of the water hyacinth, *Eichhornia crassipes*, was dedicated to Prussia's Minister of Culture, Friedrich von Eichhorn (cf. Tentscher 1993).
The creation of a universal system of plant nomenclature was integral to imperial expansion, as it enabled colonial powers to catalogue, claim, and circulate the species they encountered.



BARK OF LONGAN TREE

M1: 這裡叫做芒果林埤，台語發音，垃圾一大堆
M1: This place is called Mango-Lin Pond (Taiwanese pronunciation), and there's a lot of garbage

SheZiLinPi Wetland

„No one knows when the water hyacinths first appeared—they floated down from upstream and grew on their own."
布袋蓮也不知道什麼時候開始，從上游留下來，就自己長出來。





Mango leaves



DAILY HANGOUT AND PLACE FOR FIELD RESEARCH -UNDER THE HIGHWAY CROSS THE SHEZILINPI WETLAND

xpansion: prized for its striking lavender-
f the world and became a global ornamental

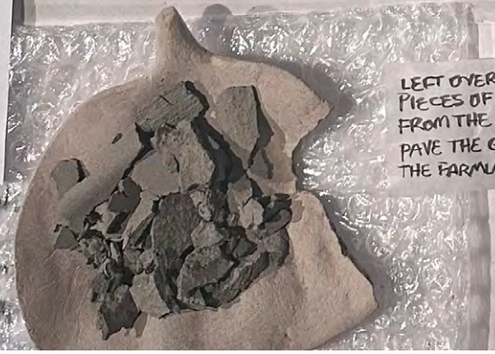
phy for the worldwide expansion of botanical

ing

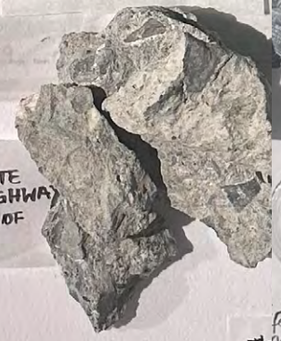
perimental ground for Japanese architects and
pecies—including water hyacinth—into newly
escaped controlled settings such as ponds and
other disturbances, a dispersal pattern

rld, including parts of Asia, Africa, Australia,
g waterbodies continue to bear witness to

genic landscape on 'river banks, lakes, canals,
paddy fields.' (...) How could it be that this
where?"



LEFT OVERS & PIECES OF CONCRETE FROM THE OLD HIGHWAY PAVE THE GROUND OF THE FARMLAND



nformation Gap
Gap Information
ation Gap form
Gap nation Gap

Anyway, let me call you Rainha dos Lagos
– Queen of the Lakes –
the name given to you in Brazil.
A reminder to the waters where your ancestors
first floated. The name suits you:
You embody both grace and resilience;
you know how to inhabit a place, how to endure.
How connected do you feel to your grandmotherland
in the Amazonian basin?
Do you remember when your movements stopped
being seen as wonder and became interpreted as threat?

The word invasive is less about you than it is about us
– our anxieties, our systems of control, our
ecological violences.
You are blamed, eradicated, feared, while deeper
causes remain untouched:
extractive practices, nutrient-loaded waters,
infrastructures built without care for consequences.
Your history is stitched into ours,
in the past and in the present.
Yet the debates about you rarely acknowledge this.
Self-critique is absent, especially among those who
perform at climate summits, who downplay the planetary
emergency while continuing the logics that produced it.
This heartbeat of greed, of accumulation –
a rhythm you might know, living now under
the concrete veins of Shezilinpi.



Lissachatina fulica
GIANT AFRICAN

Invasiveness
The water hyacinth functions not only as an object of study, but as an active partner in a reflexive process that opens new perspectives on eco-social transformation and resilience.
The categorisation of plants as "invasive" is often accompanied by calls for their "eradication" or "control" — a narrative that presents removal as self-evident. Yet invasiveness in more-than-human species is an attribution rather than an inherent quality. Terms such as "exotic," "invasive," "alien," or "beneficial versus harmful" create linguistic frames that shape perception and policy. It is striking how deeply the binary of "native" versus "invasive" informs contemporary understandings of ecological relations.

This framing often obscures the fact that European colonialism initiated the large-scale movement and redistribution of species that continue to define many ecosystems today. The presence of so-called "foreign" plants is therefore part of the legacy of colonial botany—just as most of the agricultural species that sustain us originated elsewhere. The challenges posed by certain fast-spreading plants are less about harmful organisms and more about human actions: many introductions were intentional, and their dominance often reflects environmentally destructive practices.

Plants labelled as invasive invite us to rethink boundaries of belonging, foreignness, and relationship—bo
in ecological systems and within our societies. Ultimately, our interactions with non-human species mirror
our self-image and our role on a changing planet. What forms of understanding or repair might become
visible if we reframed the story—not as one of invading species, but of the human interventions that set
these movements in motion?

I keep wondering
with ourselves, wit
What alliances
to repair what is
a wounded worl

You, dear Water
healing and ha
beauty and exce
You, with your
remind me tha
it is memory
In many cosm
for ancestors
Yemanjá, Ma
don't they sp
where borde

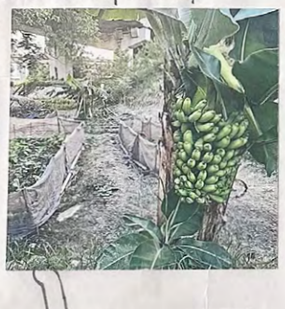
Let me borro
I want to bri
where we ar
to the sea,
Maybe to
the saudad
and soften

The gods

What will
What will

Or will you









Rubbish tip

Farmland

Park

time capsule
fe force of the plant,
Thration

Pond of
Water hyacinths
Lotus

© Parisa Karimi



Installation View *Relationship Work With Water Hyacinth (presentation of research)* / KMFA, Kaohsiung, Taiwan, Jan. 2026

The first chapter of the research begins in the Shezilinpi Wetland in southern Taiwan, where flooding is regulated through modern water management systems. Through direct encounters and everyday observations with farmers and community residents in the wetland area of Kaohsiung, the presence and survival of the water hyacinth within the local ecology are traced. From floodwaters to mud ponds, the plant made its way into a former mango orchard and became an ambivalent yet resilient inhabitant of the area—respected by self-sufficient farmers and disliked by nearby residents.

Labeled “the world’s most invasive aquatic plant” or “the million-dollar weed,” the water hyacinth reveals a complex dimension within this specific wetland landscape. Situated beneath a major highway intersection - the concrete veins of the city - the plant flourishes in managed waters and lives alongside humans, animals, and other aquatic species.

Within the installation, images and objects reconstruct these complex ecological interactions. The space is framed by two projection screens: on one side, the video performance Walking with Water Hyacinth to the Sea; on the other, documentation and a portrait of the Shezilinpi Wetland and its self-sufficient farmland. The naturally dyed fabric positioned at the center derives its colors from bark, leaves, mud, and fruits gathered from the farmland.
Alongside the video installation, research materials are presented in the form of texts, images, and other artifacts, including scent extractions in the form of tinctures (e.g., pollution, mud, water hyacinth, lotus, ginger lily), providing olfactory access to the ecosystem of the plant.

The investigation of the water hyacinth is embedded within a broader artistic inquiry into colonial continuities inscribed in water engineering, urban infrastructure, and botanical knowledge systems and gardens. The project employs critical inquiry to reimagine the future of botanical spaces, connecting historical contexts with evolving relationships between humans and more-than-human beings.

It further engages with the metaphorical perspectives that neophytes such as the water hyacinth open up in relation to belonging, borders, control, and resilience.

Channel 1:
Shezilinpi Farmland

Channel 2:
Walk With Water Hyacinth

Installation View *Relationship Work With Water Hyacinth* / KMFA, Kaohsiung, Taiwan, Jan. 2026 (photo: Kaohsiung Museum of Fine Arts / Photo by Lin Hung-Lung)

© Parisa Karimi





Installation View *Relationship Work With Water Hyacinth* / KMFA, Kaohsiung, Taiwan, Jan. 2026 (photo: Kaohsiung Museum of Fine Arts / Photo by Lin Hung-Lung)



Installation View *Agua da Saudade* / KMFA, Kaohsiung, Taiwan, 2026 (photo: Kaohsiung Museum of Fine Arts / Photo by Lin Hung-Lung)

AGUA DA SAUDADE

Olfactory installation, 2025, mirror, 5 x scent compositions in apothecary jars and bottles, ceramic, 5 x glass domes, 4 cyanoprinted cushions

© Parisa Karimi



Installation View *Agua da Saudade* / Corner 2 Gallery, Treasure Hill Artist Village, Taiwan, 2026

AGUA DA SAUDADE

Experiantal Installation 2025-2026,
natural dyed fabric, pillows, wood, soil,
5 x 1L jars, scent compositions, pen, paper

- Solo Exhibition *How to Connect With Landscape*, Kaohsiung Museum of Fine Arts, Taiwan Nov 2025-Jan 2026.
-Corner 2 Gallery, THAV, Taipei Febr 2026.

Agua da Saudade is part of the work series and artistic research project Relationship Work with Water Hyacinth. It comprises five scent compositions that engage with memory and temporal displacement of humans and plants in Kaohsiung area.

They were created during artistic research in the tropical and subtropical landscapes of Taiwan and are based on reconstructed olfactory moments: damp riverbanks and harbor areas, stagnant water in canals, saline air, and dense smog. Heat, plant decomposition, and the sweet scent of fruits and blossoms overlap.
Aquatic and marine notes form a recurring spectrum.

The title Saudade refers to a term from Brazilian Portuguese and to the plants' origin, the Brazilian Amazon basins. Saudade describes a melancholic longing for what is absent.

If landscapes can be read as archives, scents become time machines, linking past and present.

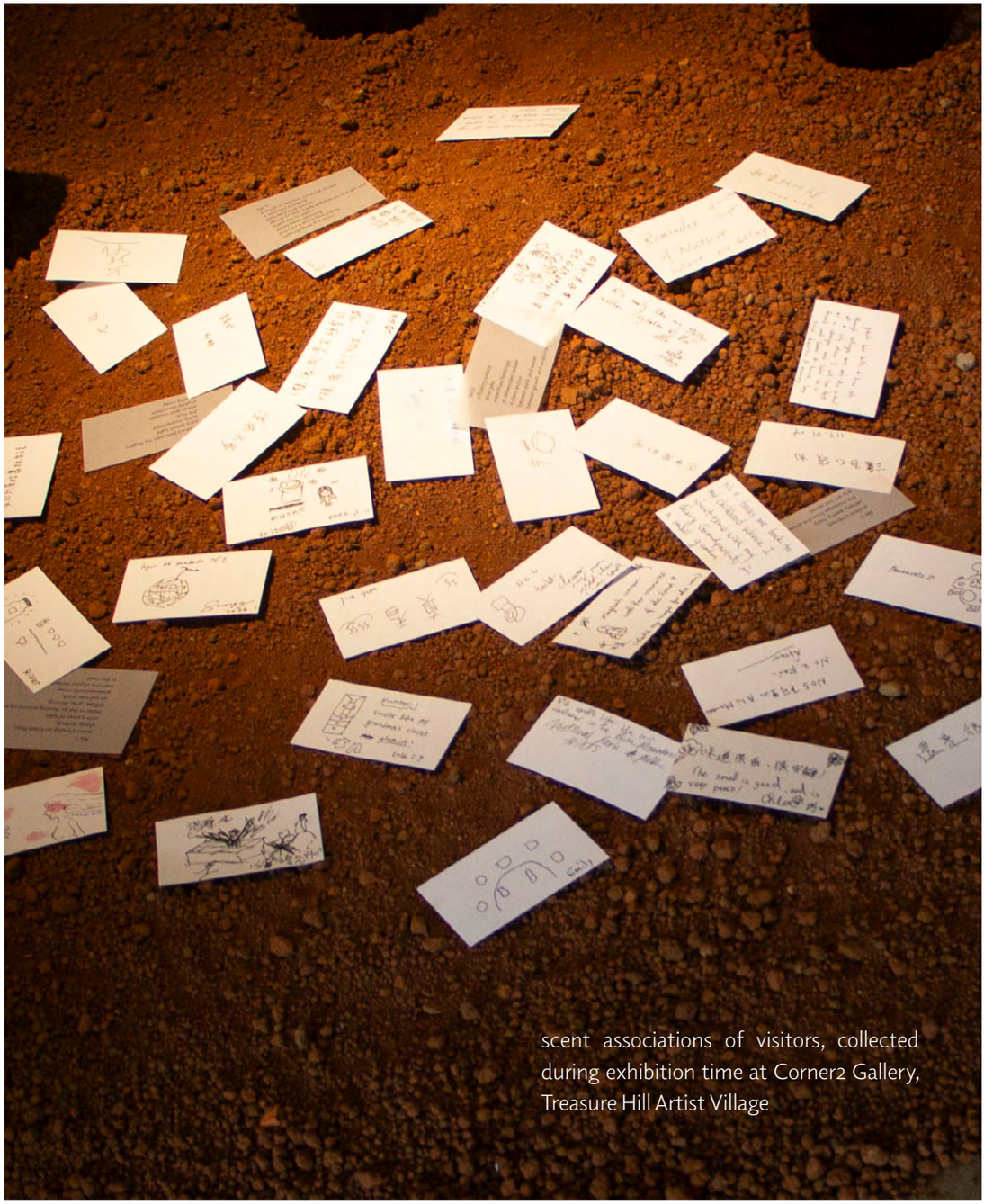
The compositions do not fill a void in the sense of return; rather, they keep longing open. They point to relationships that are unstable, unfinished, and not easily localized- relationships between body and environment, between plant and history, between water, migration, and memory.

Agua da Saudade understands scent as a relational practice toward the elements that sustain and nourish us.
As a space for self-reflection and as a collective ritual, the installation invites visitors to experience the scents and leave a note reflecting own memories activated by each composition—traces of personal memory interconnects and create a new story.

© Parisa Karimi



Installation View *Agua da Saudade* / Corner 2 Gallery, Treasure Hilll Artist Village, Taiwan, 2026



scent associations of visitors, collected during exhibition time at Corner2 Gallery, Treasure Hill Artist Village

© Parisa Karimi



Installation View *What This Water Gives Us* / Q18 Art Space, Köln 2025

THE BELLY OF WATER HYACINTH & WHAT THIS WATER GIVES US

Ceramic Installation, 2025 / Ceramic figures and vessels 50 x 35 x 10 cm, 6 tinctures, mirror, water pump, water, forest finds, wood construction (60 x 120 cm) dimension and media variable

- Solo Exhibtion *How to Connect With Landscape* at the art space Q18, Cologne June 2025
- Solo Exhibition *How to Connect With Landscape,* Kaohsiung Museum of Fine Arts, Taiwan Nov 2025-Jan 2026

Documentation KMFA
https://vimeo.com/1155975138

Documentation Q18 (from minute 14)
https://vimeo.com/parisakarimi/htclq18

A ceramic self-portrait together with water hyacinth ceramic vessels and other species in a body of water - a mirrored table construction.

The water hyacinth ceramic pieces consist of plant-like bellies as well as separate leaves and stems that can be detached. All bellies and vessels contain different vaporating tinctures - representing different elements of the plant's ecosystem and surrounding infrastructure encountered during field research in Kaohsiung, Taiwan, in autumn 2025: mud from the pond where the plant grows, lotus, water hyacinth, ginger lily, and pollution. Ceramics in form of cypress trees, quince pieces commemorate the loss and the ruptured connection to land throughout the family history while building new relationships. Water splashes over a weeping quince fountain. The installation unfolds as a growing ceramic landscape that evokes the interspecies habitat in which our bodies are embedded and moving —forming new connections while grieving loss.





Installation View *What this Water Gives Us* / KMFA, Kaohsiung, Taiwan, Jan. 2026 (photo: Kaohsiung Museum of Fine Arts / Photo by Lin Hung-Lung)





Installtion View *What This Water Gives Us* and *How To Connect With Landscape* / Q 18, Quartier am Hafen, Köln, May 2025

© Parisa Karimi



Installation View *How To Connect With Landscape* / Kaohsiung Museum of Fine Arts, Taiwan, January 2026

HOW TO CONNECT WITH LANDSCAPE

Immersive installation, 2025 / 3-channel-video / 15:10 / dimensions 3 x 13 m (size variable) / headphones + dolby suround sound, aroma diffuser, scent composition, sawdust, cutted mirror pieces, further research material include text and photos

- Solo Exhibtion at Q18, Cologne, June 2025
- Group Exhibition, ImKonsthall Mobile Gallery, Norbotten/SE, ongoing
- Solo Exhibition Kaohsiung Museum of Fine Arts, Taiwan Nov 2025 - Jan 2026

A sensuous, spatial installation and essay film which reflects the artist's somatic encounter in the subarctic with the industrially deforested boreal belt. A region which holds time in its many landscape layers. The starting point for the work was an artistic research in northern Sweden, in the Sápmi – the traditional settlement area of the Sámi, a region shaped by industrial deforestation and colonial interventions. The installation combines visual, auditory, and olfactory layers over a invisible scent machine to create a multi-sensory and poetic experience.

Concept/ Realization: Parisa Karimi
Sound Design: Gerald Schauder

Documentation Teaser KMFA:
https://vimeo.com/parisakarimi/htclkmfa

Full Documentation Q18:
https://vimeo.com/parisakarimi/htclq18

Full film:
https://vimeo.com/parisakarimi/htcwl



Installation View *How To Connect With Landscape* / Kaohsiung Museum of Fine Arts, Taiwan, January 2026



Installation View *How To Connect With Landscape* / Kaohsiung Museum of Fine Arts, Taiwan, Jan. 2026 (photo: Kaohsiung Museum of Fine Arts / Photo by Lin Hung-Lung)

© Parisa Karimi





Filmstills *How to Connect With Landscape*, May 2025

© Parisa Karimi





Left: Self Portrait, 22 x 34 cm, Right: Installation View of Research Material *How To Connect With Landscape* / Kaohsiung Museum of Fine Arts, Taiwan, Nov 25- Jan 2026



Installation View, *How to Connect With Landscape*, LED Video Installation, Ebertplatz/ Coslogne, February 2025

© Parisa Karimi



Installation View, Botanical Gardens of the University of Bonn, 2025 (photo: Joanne Rodriguez

Towards a New Encounter with Plants

artistic research 2025 and cooperation with the University Seminar and the Botanical Garden Bonn, cyanotype, text, print on paper and fabric animation, augmented reality

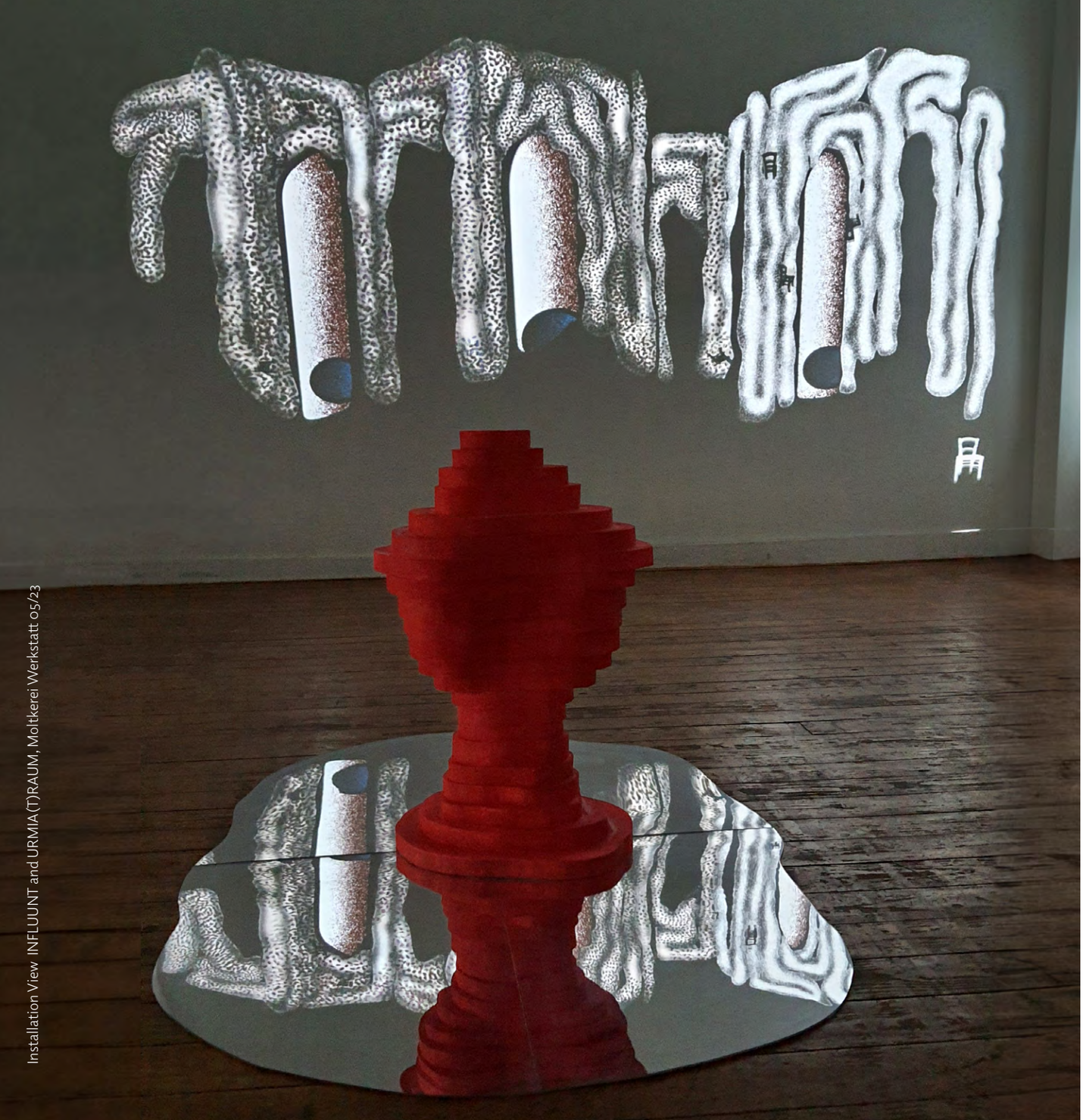
Exhibited at the Botanical Gardens of the University of Bonn, July - Sept 2025

What stories do plants tell, if we truly listen? What colonial entanglements and sensual dimensions lie hidden in the paths and beds of botanical gardens?

The exhibition Botanic Futures is the result of an artistic research collaboration with the students of the University of Bonn the curator Joanne Rodriguez and Prof. Dr. Julia Binter. Together, we critically examined the colonial past and present of botanical knowledge production and opened up new perspectives on plants.
Across six handmade zines unfold stories of moss, monstera, pewen, protea afra, sea thrift, and the cacao tree. These are narratives of migration, resistance, perception, and naming. They become visible through analogue and animated cyanotypes, brought to life on site through augmented reality.
The exhibition invites visitors to pause, to question, and to reflect within the gardens, on the page, and in their own bodies.

Left: In the making of the prints for animation, Right: Working with University Students, reflecting on somatic exercises in the Botanical Garden Bonn

© Parisa Karimi



Installation View INFLUUNT and URMIA(T)RAUM, Moltkerei Werkstatt 05/23

GRAINY GLIMPSES OF LANDSCAPE

3-Channel Video (Loop) 2023 / 2:00 / Stereo
Sculpture, 2023, Mirror, Styrofoam, Chair

Solo Exhibition at art space Moltkerei Werkstatt, Cologne, April 2023

GRAINY GLIMPSES OF LANDSCAPE consists of the video work INFLUUNT and the sculpture URMIA(T)RAUM. The installation runs across three projection screens, featuring animations reminiscent of bodies of water and isolated internal organs. Chairs and particles (animated chia seeds) rise and fall, circulate across the walls, and transform into bodies and their reflections.

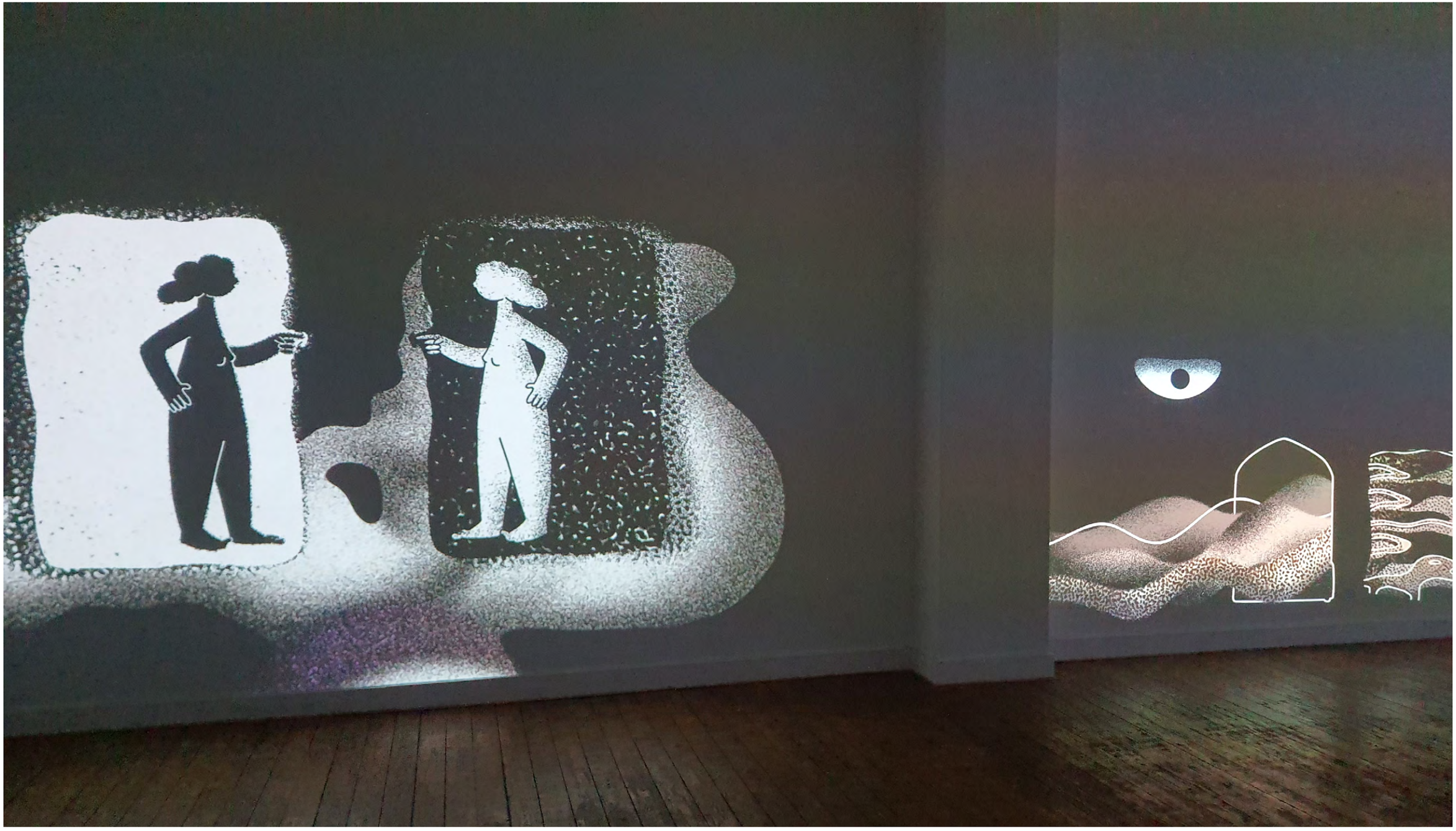
In URMIA(T)RAUM, the projected images are reflected, briefly illuminating the sculpture. It serves as a reminder of the almost dried-up Lake Urmia, symbolizing the disappearance of a landscape and the bodies that once inhabited it.

The work reflects the exploration of intangible heritage, particularly manifesting in bodies and enduring in the landscape as an archive.

Concept/ Realization: Parisa Karimi
Sound Design: Anna Korbinska

Video Documentation:
https://vimeo.com/869990166

© Parisa Karimi



Installation view INFLUUNT and URMIA(T)RAUM , Moltkerei Werkstatt 05/23

© Parisa Karimi



Installation View *Pluriversum*, Museum Cromford, Ratingen, April, 2022 (photo: Hiller-Pahlow)

PLURIVERSUM

Projection Mapping, 2022 / 15:00 / Stereo /

Shown on the facade of
Museum Cromford, Ratingen April 22

Pluriversum is a site-specific projection mapping for the facade of the Cromford textile factory. The projection mapping incorporates archival materials related to colonial history, the cotton industry, and forced labor during the National Socialism era. These materials are interwoven audiovisually with fragments of narrated stories about labor migration and speculative narratives about the future of the site, creating a multiperspective vision.

In three chapters, the work explores the concepts of progress and development shaped by industrial modernity. Pluriversum delves into the history of the exploitation of human labor in the context of colonialism and industrialization, particularly at the Cromford site in Ratingen. Contrasted with this are holistic visions of a pluriversal world where the well-being of all takes precedence over boundless growth and profit.

Full Documentation:
https://vimeo.com/728787523

Concept/ Realization: Parisa Karimi
Sound Design: Aljoscha Schewetzky

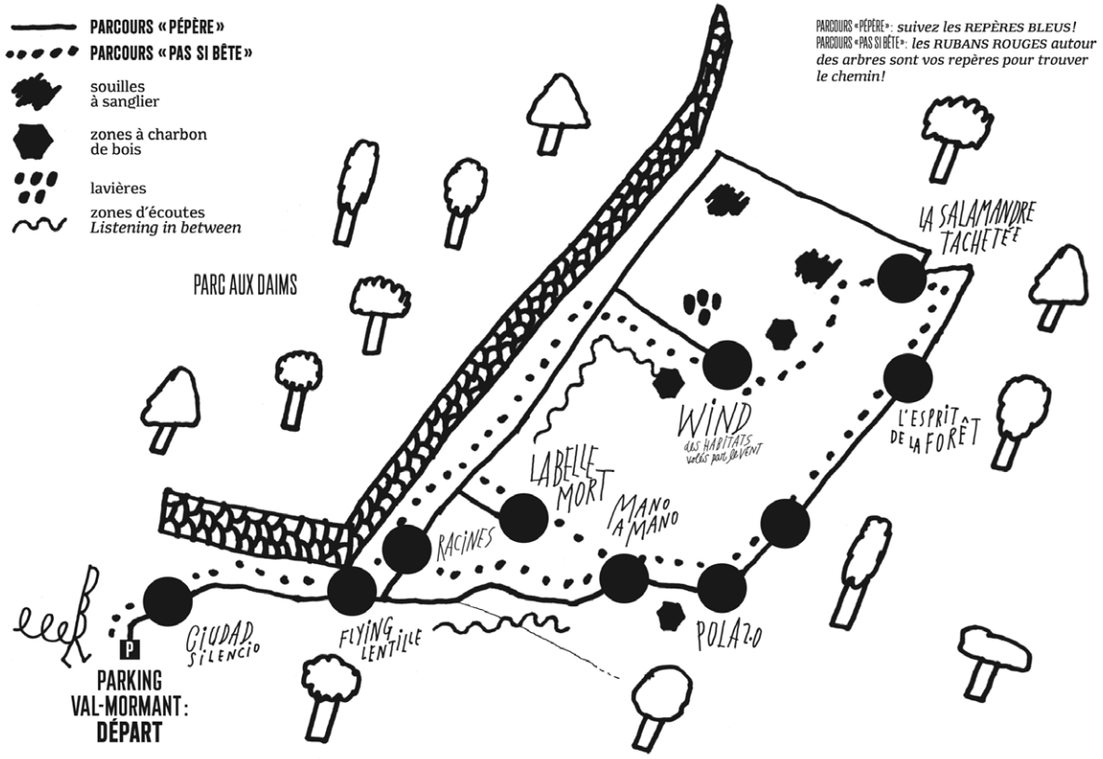


Installation View *Pluriversum* Museum Cromford, Ratingen, April 2022 (photo: Hiller-Pahlow)

© Parisa Karimi

LISTENING IN BETWEEN

Audio Walk, 2022 - 2025 / Language versions French & German / 20:00 / Stereo
Part of La Belle Ballade in Parc national de forêts in Haute-Marne, Châteauvillain (F)



Map : La Belle Ballade 2022

How can we deepen our understanding of ecosystems? And how can we learn more about relationships by being in connection with the forest? Which senses need a reactivation and which paradigms can we compost?

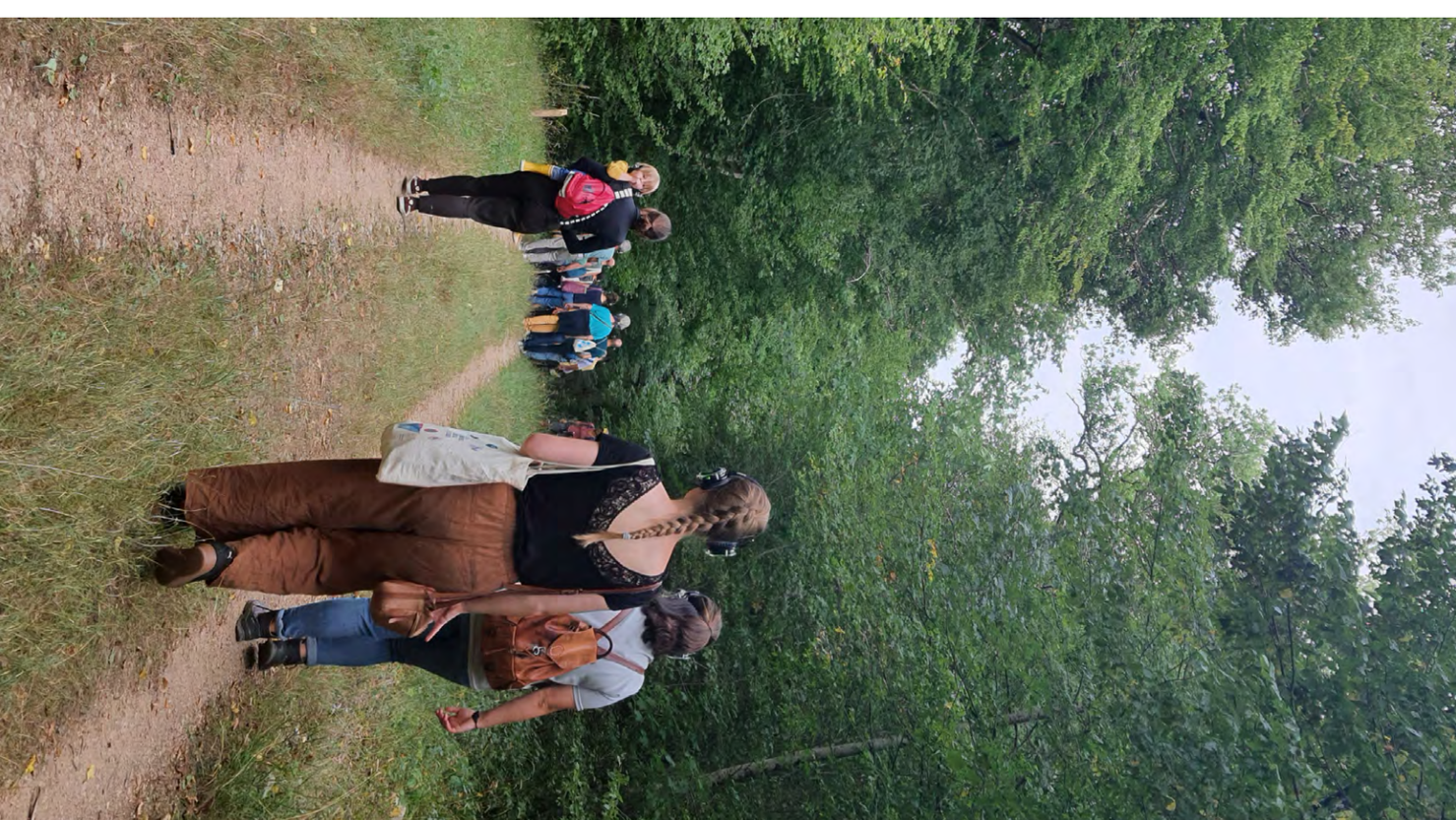
Listening In Between is a participatory and interactive audio walk created for an environmental art route in the Châteauvillain natural reserve. During the audio walk, a choir of voices guide the walkers into the deeper layers of the forest, reflecting on the dependencies and freedoms of both individuals and the collective body within it. The Audio can be experienced as an active participant following the instructions given during the tour or as a passive listener.

Concept / Realization:
Parisa Karimi

Audio File:
https://www.labellebalade.org/listeninginbetween

Audio Walk LISTENING IN BETWEEN during the opening 08/22 in the forest of Chateauvillain/ F (photos: Sandrine Mulas)





© Parisa Karimi

EXCERPTS FROM THE AUDIO TRANSLATED:

Human Animal! Welcome to your journey in the forest. We're delighted that you've found your way here and activated us. We were created as care machines for this forest path and will accompany you as assistants for the next 30 minutes.
(...)
Look around. In this forest, many species of living beings coexist, forming an ecosystem and being important to each other.

Where are you standing?
What surrounds you?
What do you see in front of you?
Turn around.
What do you see now?

Wherever you place yourself, there will be something in front of you and something behind you. You will either stand in between or move within it. You are held by gravity. Below you is the earth, above you is the sky, the universe. How do you relate to your surrounding?

Move slowly forward, step by step.
(...)
How does the changing outer landscape change your inner one? What does your inner landscape look like now?
(...)
The first beings to settle on Earth and make it habitable were photosynthetic organisms. Even today, it's the plants that create habitats, that create an atmosphere in which all other living beings can breathe. You, as well as other animals, need the forest, need the plants, the oxygen, and the food they produce.
(...)
The trees you see, surrounding you, may not have eyes, yet they perceive and communicate with each other.

Their leaves not only produce oxygen but also messages for their environment. Through molecules - scents in the air - they share with each other in their own language, not just among themselves but also with other species. Follow me to the next tree trunk. Approach it closely, place your hand on it to feel its texture and smell it.
(...)
Did you know that the wood of each tree has its very own scent? Just like us humans. The residents of the forest can perceive this and use it for orientation.

Much of what the forest holds cannot be captured by the naked eye. If your body allows, move your hands from the tree trunk down to the ground. Stroke the soft moss and place your hands on the earth. Close your eyes for a moment, and let's immerse in the life beneath the earth (...)

Who are you Human Animal? What can you contribute to your home planet?









Documentation LISTENING IN BETWEEN 08/2022, Chateauvillain/ FR (photos: Sandrine Mulas)

HOW I LOST CONNECTION

Print (32 x 18 cm), Trigger Image, 2021
Augmented Reality App Artivive

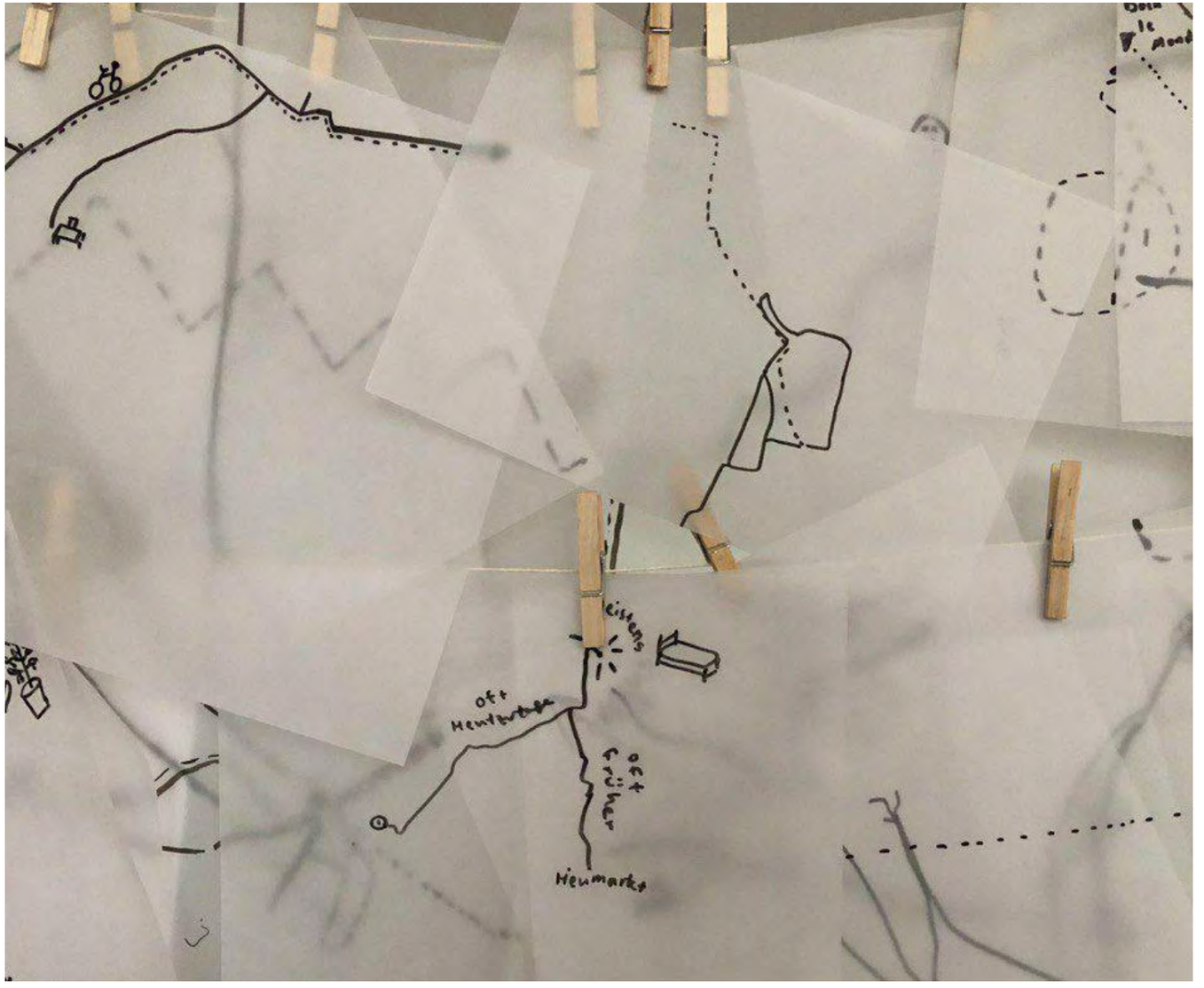


Film Still & AR, *How i Lost Connection*, AR Trigger Image, Artive App

© Parisa Karimi

DIGGING.CONNECTING.BECOMING

Work Series, 2020: COMMUNITY-LAB + THE VOICE MESSENGER + THE GROWING LANDSCAPE OF CONNECTIVITY
Solo Exhibition *digging.connecting.becoming* at Art Space Moltkerei Werkstatt, Cologne, Oct 2020



Installation View, Moltkerei Werkstatt 10/20 (photo: Selma Lampert)

DIGGING.CONNECTING.BECOMING explores the themes of isolation, paradigm shifts, transformation, and healing processes in collective, public, and private spaces

Set up as a temporary laboratory, the collaborative project and experiment invites to dialogue. At various stations, visitors are encouraged to share their experiences and immerse themselves in the perspectives of other people, either locally through the Community Lab and THE GROWING LANDSCAPE OF CONNECTIVITY or globally through the voice messenger. The series of works was first presented in 2020 at the Moltkerei Werkstatt.

Exhibition Documentation:
https://vimeo.com/728787523

© Parisa Karimi







Installation View, Moltkerei Werkstatt 10/20 (photos: Selma Lampert)

© Parisa Karimi

THE VOICE MESSENGER

Interactive phone booth installation 2020, keypad phone / Rasperry Pi/ 15" monitor/ wooden installation / hanging lamp
Solo Exhibition *digging.connecting.becoming* at Art Space Moltkerei Werkstatt, Cologne, Oct 2020



Installation View, Moltkerei Werkstatt, 10/20 (photo: Selma Lampert)

How is encounter possible in a time of isolation? What significance does space hold in this context?

Through an international call, selected individuals were invited to create a personal audio and visual recording at a location of their choice, following specific instructions. The data was then transferred to an old push-button phone using a Raspberry Pi, and visitors were invited to dial in. Twelve people from different continents share their experiences and talk about their living conditions during the early days of the COVID-19 pandemic. Each recording is a journey through an intimate soundscape and answers previously unasked questions about healing in a global, personal, and collective context. Featuring image and audio recordings by Santiago Quientero, Mahsa Javid, Francesca Macciò, Jules Huvig, Kamila Biniek, Kata Japuncic, Eva Becker, Francesca Curlin, Zsolt Varga, Carolina Kot, Isa Araújo, Laurie Bender.

Exhibition documentation:
https://vimeo.com/728787523

Part of the laboratory
digging.connecting.becoming

© Parisa Karimi

THE GROWING LANDSCAPE OF CONNECTIVITY

Participative Installation, 2020, wood, projection, print, string, earth, moss
Solo Exhibition *digging.connecting.becoming* at Art Space Moltkerei Werkstatt, Cologne, Oct 2020



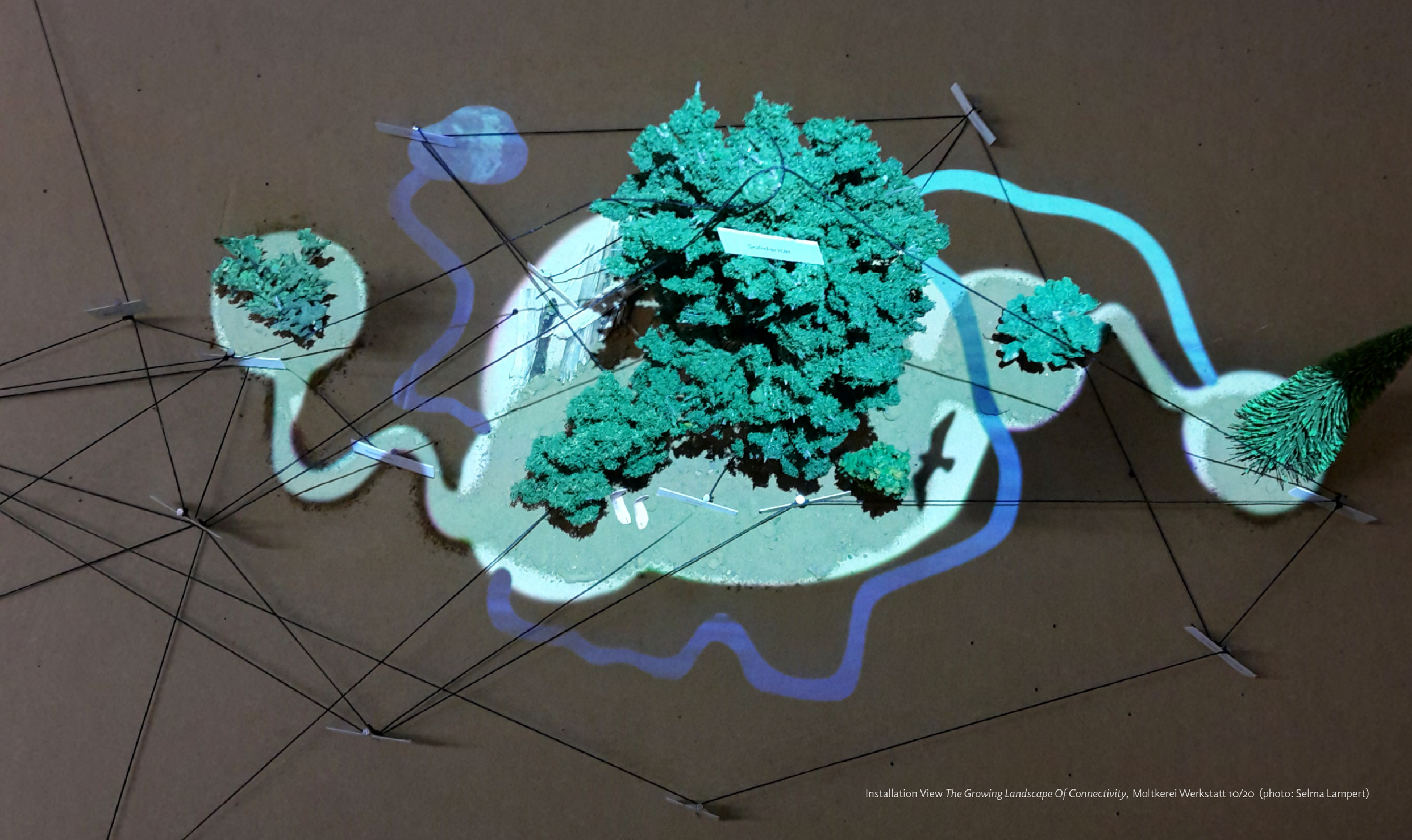
Installation View, Moltkerei Werkstatt, 10/20 (photo: Selma Lampert)

Which dialogues, encounters, and policies of connectivity contribute to the necessary changes for life on our damaged planet? How can this landscape of connectivity be visually represented? And how does collective healing find its place within it?

THE GROWING LANDSCAPE OF CONNECTIVITY is a miniature and collective care landscape that grows and evolves through dialogue. Contributions come from the visitors, invited by the artist during the exhibition. The dialogues take place at the table where the installation is located, collectively adding both material and immaterial resources that gradually shape the landscape.

Exhibition documentation:
https://vimeo.com/728787523

Part of the laboratory
digging.connecting.becoming



Installation View *The Growing Landscape Of Connectivity*, Moltkerei Werkstatt 10/20 (photo: Selma Lampert)

© Parisa Karimi



Installation View *Der Kirschgarten*, Kiefernstraße, Düsseldorf, Octobre 2018

DER KIRSCHGARTEN

Live Projection Mapping, 2018 / 10:00 / Stereo /

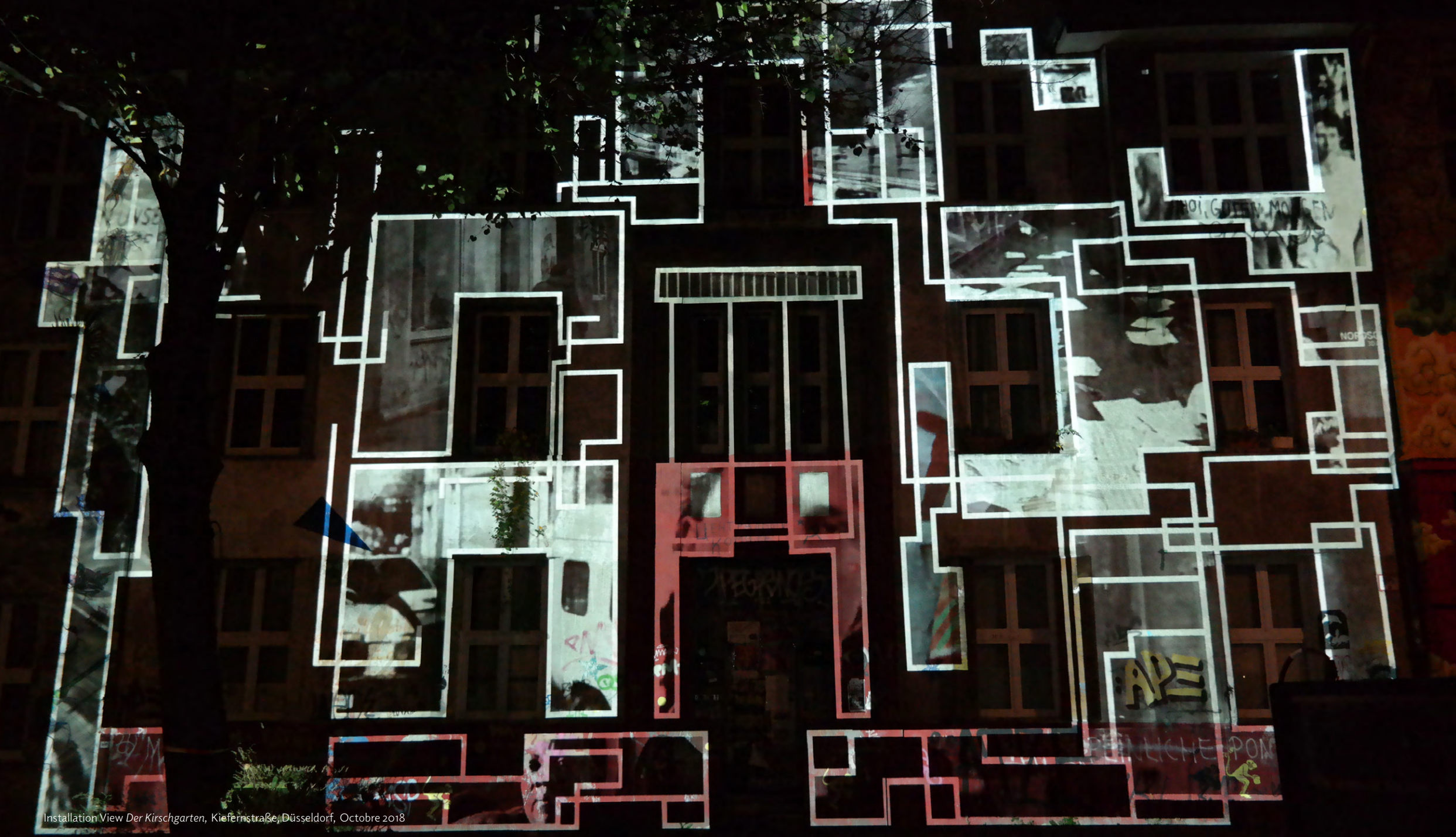
Shown at the Kiefernstraße, Düsseldorf
October 2018

The projection mapping is part of a 50-minute collaborative theater piece based on Chekhov's "The Cherry Orchard." The video installation explores questions about alternative lifestyles, visions, and current urban policies. In this version, the play connects with the squatter culture of the 1980s in Düsseldorf. The projection mapping addresses the history of Kiefernstraße based on archival material, which was once largely squatted and is now affected by gentrification. The work incorporates archival material and combines it with street interviews, including those with young residents of Kiefernstraße. The animations reference the existing murals and graffitis in Kiefernstraße and bring the characters on the walls to life.

Production: FFT-Düsseldorf
Book/Concept/Animation: Parisa Karimi

Nominated for the Video Mapping Awards Program 2019/
European Mapping Center (Lille/ F)

Video Documentation:
https://vimeo.com/310680608



Installation View *Der Kirschgarten*, Kiefernstraße, Düsseldorf, Octobre 2018

© Parisa Karimi

EXHIBITIONS *selection*

2026 Relationship Work With Water Hyacinth,
Corner 2 Gallery, THAV, Taipei, Taiwan

2025 How to Connect With Landscape, *KMFA, Kaohsiung, Taiwan*
Botanic Futures, *Botanical Garden, Bonn*
How to Connect With Landscape, *Q18, Köln*
Vatermal, *Schauspiel Dortmund*

2024 How To Connect with Landscape, LED-Installation *Ebertplatz*

2023 Grainy Glimpses Of Landscape, *Moltkerei Werkstatt, Köln*

2022 Listening In Between, *La Belle Ballade, Chateauvillain/ FR*
Pluriversum, *Futur21, Museum Cromford, Ratingen*

2021 Duldung, *Oberhausen Main Station, Kit Kitev*
AR Selbstporträt, Animated Women, *Maribor/ SVN*
Rituale der performativen Selbstinventarisierung, *Maschinenwerk Dortmund / Tatwerk Berlin*
And In This Very Moment, *andinthisverymoment.com*

2020 Under Construction, *Pina Bausch Zentrum, digitales Festival*
digging.connecting.becoming, *Moltkerei Werkstatt, Köln*

2019 Wir haben‘s nicht gewusst, *Gnadenkirche, Bergisch Gladbach*
The Recurrent Hand, *Rencontres Audiovisuelles, Lille/ FR*
{SYNTAGMA}, *Rodoviario Caldas da Rainha/ PRT*
x_topia, *Moltkerei Werkstatt, Köln*
Kuhe Nur + Der Kirschgarten, *European Mapping Festival#2, Lille/ FR*

2018 Der Kirschgarten, *Kiefernstraße, FFT, Düsseldorf*
Kuhe Nur, *ExMatatoio, LPM Festival, Rom/ I*
Mirage#4...so what, *Barnes Crossing, Köln*

2017 {SYNTAGMA}, *Scope Session, Panke Gallerie, Berlin*
as it grows, *Radion, LPM, Amsterdam/ NL*
Encounter in Four Chapters, *Gott³, RELIGÍO Museum, Telgte*

2016 Kartographierte Impulse einer Bewegung, *Moltkerei Werkstatt, Köln*

AWARDS & SCHOLARSHIPS *selection*

2025 Treasure Hill Artist Village, Taipei, Taiwan
Artist Residency & Grants, Pier 2, Artist Residency, *Kaohsiung Taiwan*

2023 Artist Residency & Grants
MoskoselCreativeLab, Moskosel/ SWE
Grants *Laboratory of the Polytechnic University of Hauts de France, Rencontres Audiovisuelles, Lille/ FR*

2022 Scholarship, *Mediengründerzentrum NRW*
Artist Residency & Grants, *L’association Art in Nature, Laboratoire à ciel ouvert Châteauvillain/ FR*
Artist Residency *Laboratory of the Polytechnic University of Hauts de France, Rencontres Audiovisuelles, Lille/ FR*

2021 Awards Program, Wir haben‘s nicht gewusst,
European Mapping Festival#3, Lille/ FR
Artist Residency & Grants, *SIMONE, Châteauvillain/ FR*
Scholarship *„Auf geht‘s“, MKW*

2020 Scholarship *„Begrenzt – Entgrenzt. Zeit für eine Zeitenwende?“, Kunststiftung NRW*

2019 Grants, *Rencontres Audiovisuelles, Lille/ FR*
Awards Program, *Kuhe Nur + Der Kirschgarten, European Mapping Festival#2, Lille/ FR*

2018 Award, *Kuhe Nur, LPM Festival, Rom/ I*

2011 Artist Residency + Fellowship, *Sacatar Foundation, Itaparica/ BRA*

2007 Artist Residency, *Paradise Center in Hormoz/ IR*

EDUCATION

2007 Diplom in Media Arts, Academy of Media Arts Cologne

2002-2007 Grundstudium, audiovisuelle Medien, Academy of Media Arts Cologne

2000-2002 Magister Studies *Philosophie, French and Portugese,* University of Cologne

© Parisa Karimi

thank you!

contact@parisakarimi.com
https://parisakarimi.com
+49 176 78472286

