



projects | selected

FARSHIDO LARIMIAN

2011-2022

www.farshido.com

interactive installation

IT'S ALL UP IN THE AIR

2021





IT'S ALL UP IN THE AIR

Interactive installation at Spittelberg Theater Vienna (AT)
2021

Every component of this artwork is hanging by transparent threads. "Being up in the air" is a metaphorical approach for Farshido to speak to the uncertain situation that this theater is undergoing. "It is my read from the current situation for this venue, and so many other similar places that are shut down for an unknown period of time." The transparent threads also have another function that contribute to Farshido's piece even more: "now that all this instrument lost their functionality due to the uncertainty that is ruling the space, the threads are here to support them making sounds again." This statement makes this installation a collaborative piece; it establishes a collaboration between Farshido and his audiences. As if the audiences do not attempt to move the fragments of this installation, the piece will remain unfinished.

As if the audiences do not attempt to move the fragments of this installation, the piece will remain unfinished. The threads however are not the only transparent components of this installation. When you look at this art piece, you realize that there are authentic crystal beads hanging from the instruments. The crystal beads represent a frozen forgotten nostalgia that is boughten to live; Farshido is visualizing the notes were emitted from the instruments once. "I had been collecting the venetian crystal beads for so long. They all are playing roles as forgotten notes in this installation." The material that is used in this installation is a phenomenal aspect of this piece.

Text by Sogand Tabatabaei

UP IN THE AIR

Video art
Producer: Farshido
Music composition: Tomasz Golinski
D.O.P. : Casanova Sorolla

Duration: 06:55
2021







Installation at Spittelberg Theater Vienna (AT)











interactive installation

**THE WHISPERS AND
THE HALF-OPEN DOORS**

2016



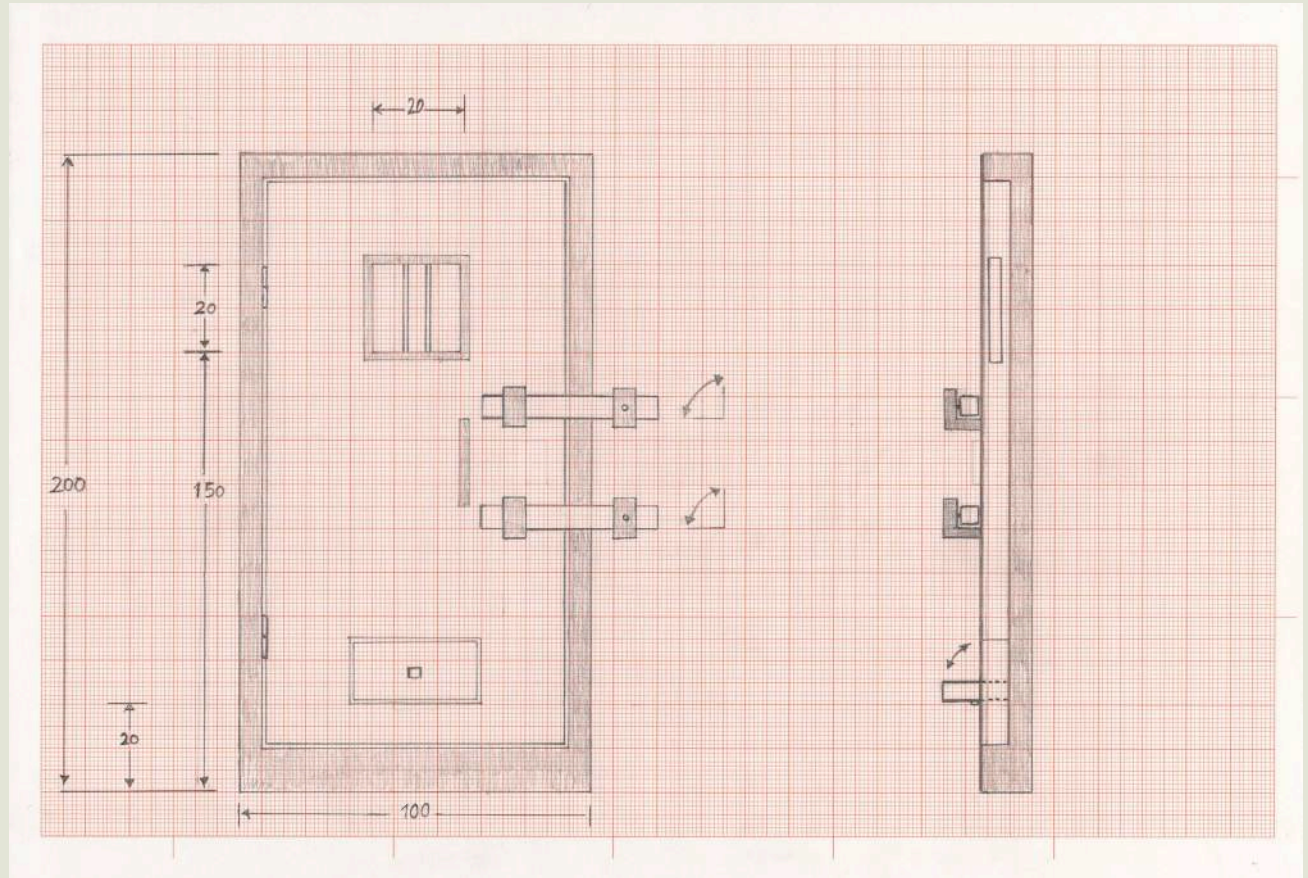
THE WHISPERS AND THE HALF OPEN DOORS

Doors are amongst the oldest metaphors. They have encouraged people, they have inspired them, they have showed them ways and they have freed them through Literature and Art but they have this metaphorical use and meaning when they are opened. Closing them equals the death of this metaphor. Many of us need the doors in front of us to be opened. Many of us are waiting to be cuddled by that compassionate metaphor.

Many refugees come to Europe every day. Most are Syrian or Afghan. Afghans have been bearing the pain and suffering for years. They are the children of pain. Even the word "Afghan" is a proof of this claim. It means scream. The scream which is stuck in throats of thousands of them but can be seen in their silent and patient looks, their eye whisper a wounded history if you listen to them. 'Ghodratollah' is one of them, smart with high spirits for learning, enthusiasm. He hasn't had the chance to finish school and graduate in Afghanistan but he is truly talented and he learns fast. When I think of his talent I wish he could live like any other free individual, I wish he could have the least and first human rights, freedom and safety; to be accepted as a free individual.

And yet I'm not hopeless; for I'm sure there are many people here who think the same, many who will never put out the flame of hope in his pensive but reflective eyes, many who will shake his hard working hand.

As a matter of fact these are my doors, waiting for compassionate hands to open them... Exactly like the door of Fine arts academy, which opened by my professor Gunter Damisch to me and it changed my life...



The Whispers And The Half-Open Doors. Version 2.

Interactive installation

A part of Pocket Memories Project.
Exhibited at Mohsen Gallery Tehran
2016

(Dedicated to the memory of my dear professor and colleague Gunter Damisch)



Installation view of the solo exhibition at Mohsen gallery Tehran (IR), 2017







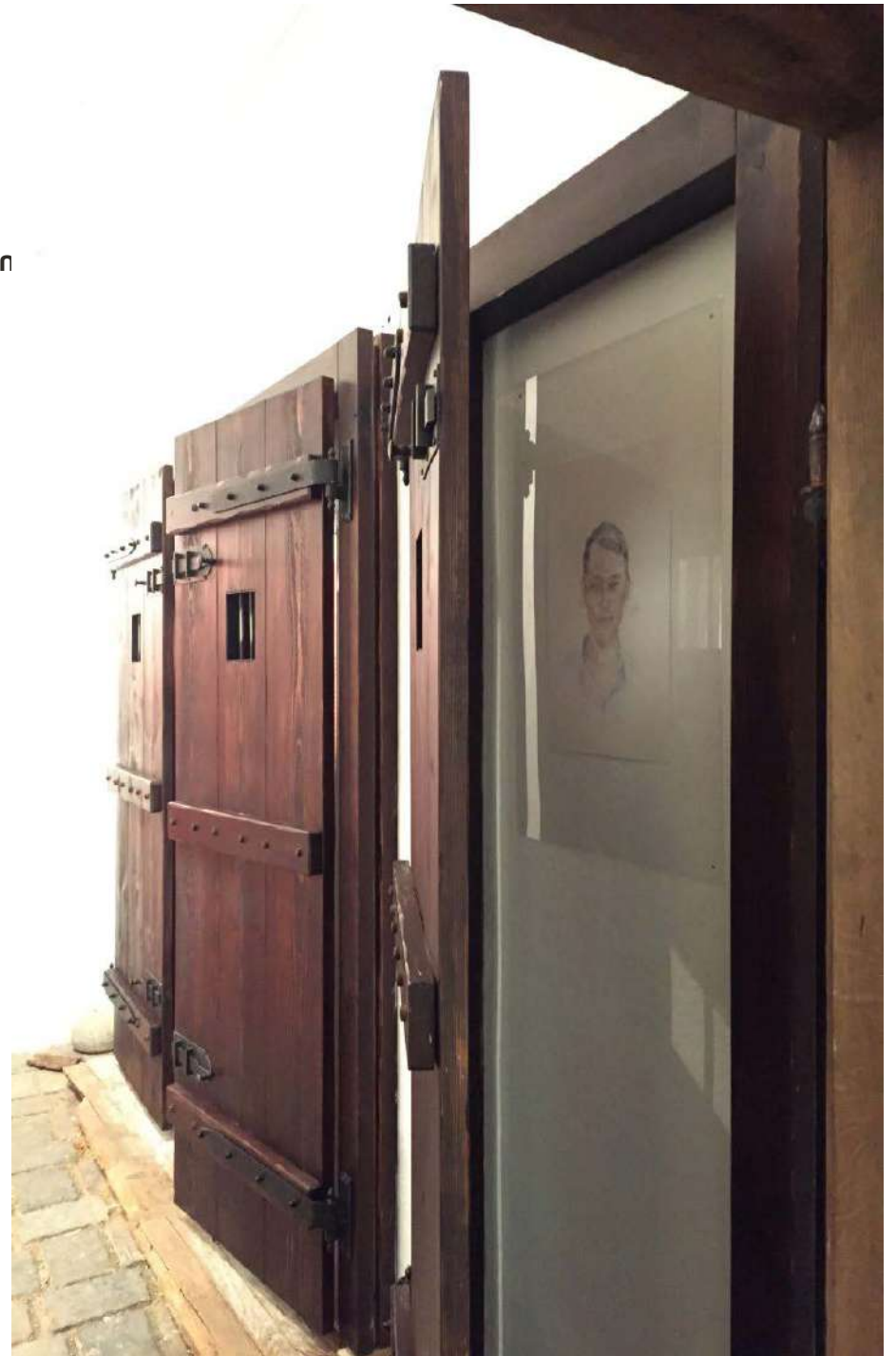
Installation view of the solo exhibition at Mohsen gallery Tehran (IR), 2017



The Whispers And The Half-Open Doors. 1st. Version

Interactive installation

A part of the exhibition: Von Hier, Und Dort.
Exhibited at Fronfeste Museum, Neumarkt, Austria
2016-2017
Curated by Ingrid Weydemann



project

WIND BLOWS FROM THE EAST THIS TIME

mixed media - installation

2014-2022

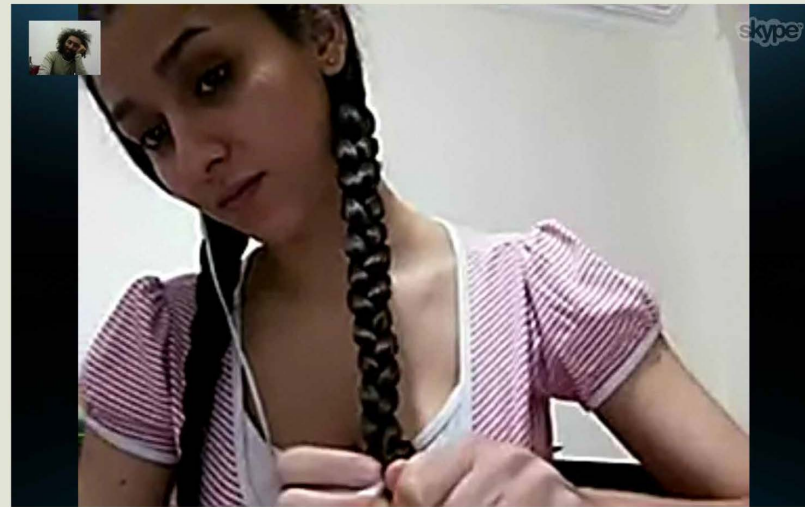


WIND BLOWS FROM THE EAST THIS TIME STATEMENT

I always talked to my girl friend Shirin, who was living in Iran at the time, about work, via Skype. And she talked about her everyday life and her problems. We also talked about social issues in and outside of Iran. One day in 2014 she told me she will cut her braid out of her hair in protest, and then send them abroad to Austria, where they will have their freedom. As a sign and reminder, I made in 2014 a photo series about her on the roof where she lives in Tehran.

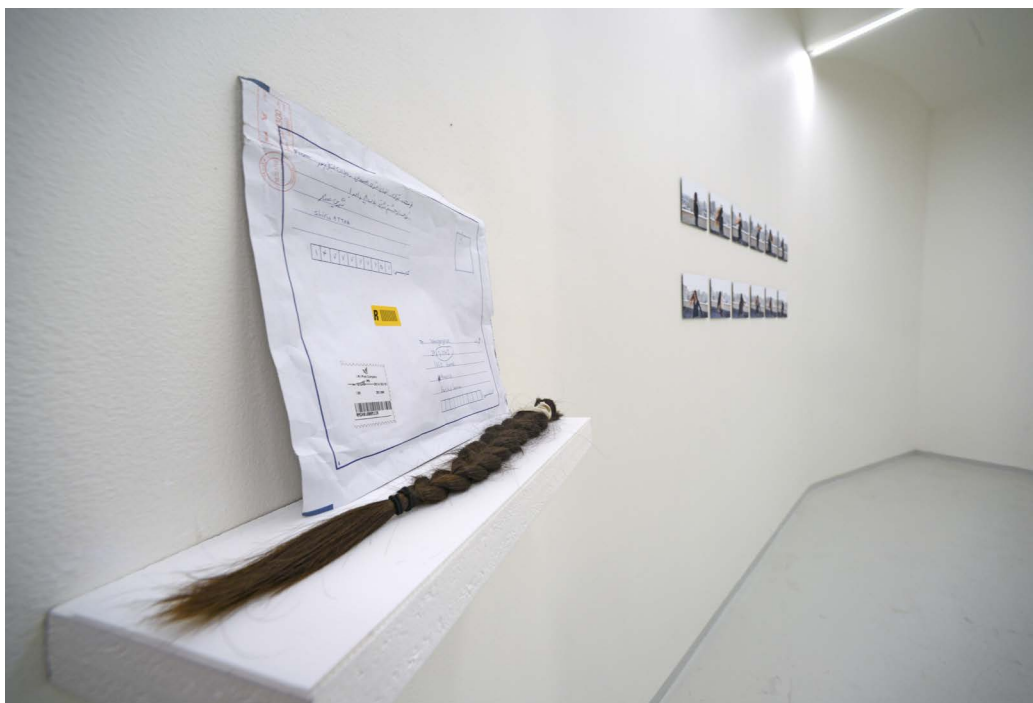
Iranian women are disgraced many times by the repressive and threatening behaviour and judgment of fanatic Muslims when she leaves home, most women are aware of this fact but they rarely react. Some just suffer from it and some have adapted themselves with such circumstances and don't bother to think about it. Living as a free individual and being able to decide what to wear and how to dress seems like a dream that may come true soon.

In this project, there is an installation titled ,Wind Blows From The East This Time, about an Iranian woman who has suffered from male-dominated rules, social inequalities and gender-oriented treatment. She decides to respond. She gives her hair to the wind. She is whispering something to the wind. It somehow reminds a ritual to my mind. The dance, the whispers, the promise, the sacrifice, and the faith, manifest the whole thing like a ritual. Maybe the hair is what she sacrifices for a more important purpose. A part of her was stolen from her once, and that part has begun a journey to the West. Let's hope the wind blows from the East this time.



Screen shot 2012-11-10 at 10.11.00 PM





Installation view- "The Medium" exhibition, Curated by David Eisl, INOMO art space, 2014, Vienna (AT)



© Farshido, Bildrecht

Wind Blows From The East This Time

Installation (Incl. 12 photographs + human hair)
Edition of polyptych photos: 3 + 2 AP (available in 15 x 20 cm and also in 30 x 40 cm each)
2014

Price for the installation: € 7.200



Installation view- "The Medium" exhibition, Curated by David Eisl, INOMO art space, 2014, Vienna (AT)



location: Tehran (IR) , ©Farshido, Bildrecht



Location: Tehran (IR) , ©Farshido, Bildrecht

Welt offen

hemalige
elbild Österreichs



VERNISSAGE

Pishin – Wind aus dem Osten gegen Repressionen

Frauen im Iran. Sehr oft passiert es im Iran, dass Frauen den Repressionen und den Rechtsprüchen fanatischer Moslems zum Opfer fallen. Viele Frauen sind sich dieser Tatsache bewusst, aber sie reagieren nicht. Einige leiden einfach darunter, andere haben sich den Umständen gefügt. Das eigene Haus als freies Individuum zu verlassen, als Frau Gewand zu tragen, was und wie es einem beliebt, scheint ein Traum in weiter Ferne zu sein.

In den Fotos und Videos von Pishin alias Farshido Shirin gibt es eine iranische Frau, die unter der männlich dominierten Gesellschaft, sowie sozialen Ungleichheiten leidet. Sie entscheidet für sich, selbst zu antworten. Andere Frauen mit ähnlichen Erfahrungen und Erwartungen schließen sich an und folgen ihr. Sie tanzen alle auf den Dächern, die Frau öffnet ihre Haare und übergibt sie dem Wind, die anderen tun es ihr gleich. Sie scheint dem Wind etwas zuzuflüstern. Es erinnert ein wenig an ein Ritual. Der Tanz, das Flüstern, das Versprechen, das Opfer und der Glaube manifestieren das

Ganze letztlich wirklich zu einem Ritual. Das Haar mag das sein, was sie für einen weitaus wichtigeren Zweck opfert. Ein Teil vom Ganzen wurde ihr einst gestohlen, jetzt eben macht sie sich zu einer Reise Richtung Westen auf. Hoffen wir, dass der Wind diesmal aus dem Osten weht.

Mentoring design

Das von The Vienna Globe ins Leben gerufene Projekt „Mendes“ fördert gezielt Künstler mit internationalen Wurzeln. Ausgewählte kreative Leute werden durch das Projektteam von Mendes betreut, vernetzt und unterstützt. Der Focus liegt dabei stets auf der Qualität der Arbeit, statt auf der Frage nach der Herkunft. Workshops, Vorträge, Treffen im Netzwerk, sowie die kostenlose Möglichkeit, eine Vernissage in den Räumlichkeiten von The Vienna Globe abzuhalten, sind Teile der Leistungen, die die interkulturellen Künstler im Rahmen von Mendes erhalten.

— ADEL HASHEMI

Vernissage
The Vienna Globe, 7. Mai 2015.
theviennaglobe.at/wordpress/mendes



... können. Und es sei auch völlig wurscht, von wo man kommt. Tiefe Botschaften, die mit sehr viel Witz rüber kommen.

...ert ein wenig an ein Ritual. Der Tanz, das Flüstern, das Versprechen, das Opfer und der Glaube manifestieren das

Vernissage

The Vienna Globe, 7. Mai 2015.
theviennaglobe.at/wordpress/mendes



FARSHIDO

A detail.

KURIER NEWSPAPER AUSTRIA
An article about the project
29. APRIL 2015

interactive installation

UNCERTAIN HORIZON. 01.

2011





Installation shot. MOMA Moscow (RUS), 2012



Uncertain Horizon. 01
Interactive installation
200*200*100 cm
2012



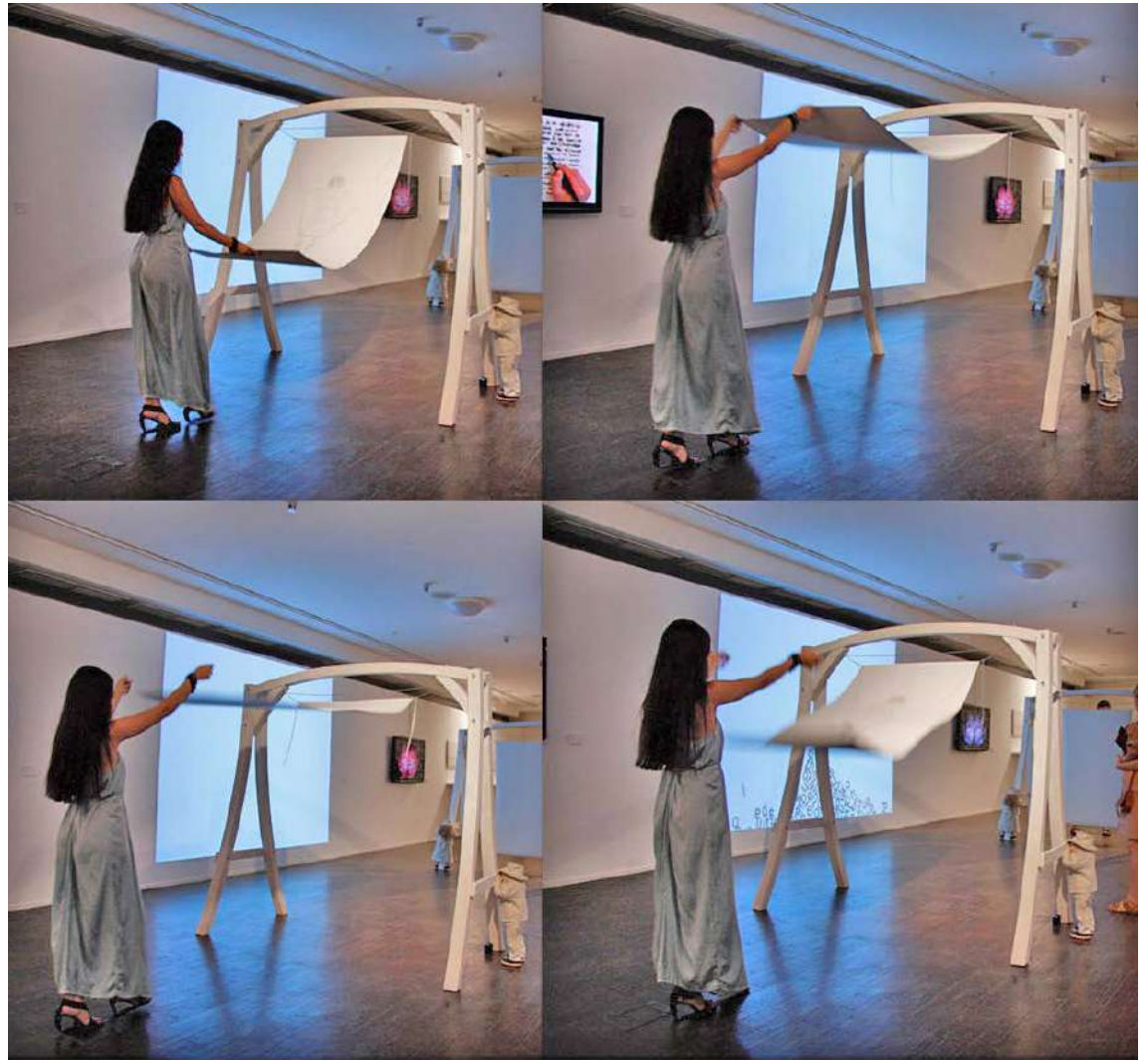


People themselves are elements that are connected to other causes and effects. Sometimes they are moved by external forces and influences, and sometimes by internal. Sometimes we resist, sometimes we let go and surrender towards an uncertain horizon. The latter has always fascinated me...Life is a swing! you can either scream, or you can throw your hands up in the air, and enjoy it..

Description: In my last Installation as you see there are 2 swings. In one of them hangs a paper with a drawing of a woman on it and the other is a man and they are soaring parallel and they are looking at the uncertain horizon. On that installation we see 2 Puppets (a little boy & a little girl) who stand there in a mysterious way against the swings. When we see the swing from the back side, we see just a white paper and we don't know what is behind... the paper can be held up and dropped by hand, by people and audience themselves.



Installation shots. AULA Hall, Academy of Fine Arts Vienna (AT)
2012



Interactive installation

"A Time for Dreams", Curated by David Elliott,
3rd Moscow International Biennale for Young Art,
Strategic project, MOMA Moscow (RUS)
2012

sculpture

AFTER JOSEF SCHROEDER

2021



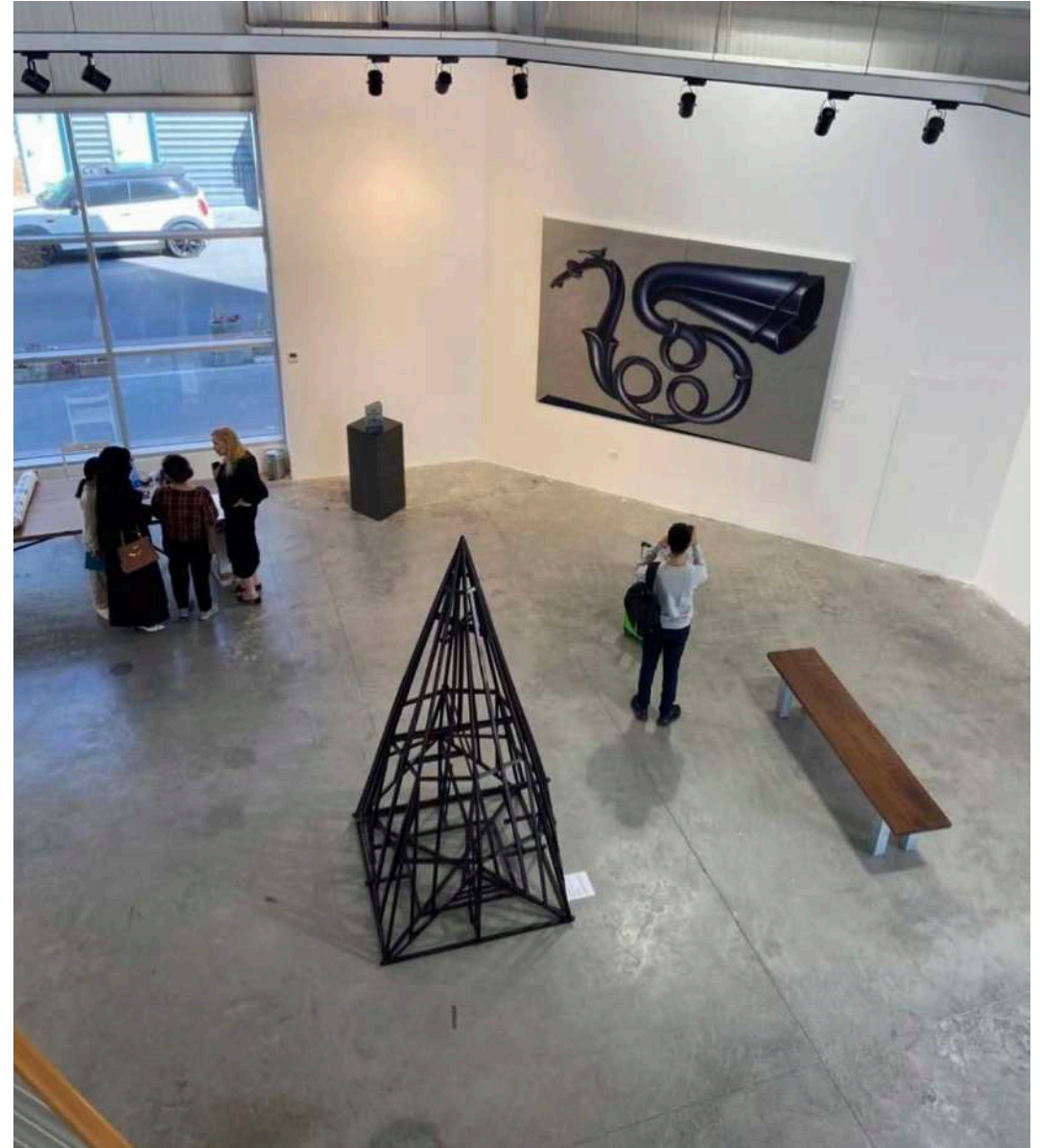


After 'Josef Schröder'

Sculpture
Hardwood, Joinery
270 x 118 x 118
1832 * - 2021

*The decorative model was issued by the renown model maker 'Josef Schröder' founded 1832 in Darmstadt, Germany.





Invictus - Group exhibition view
Curated by Lorenzo Bruni
at **Joya by Alserkal** - Dubai (UAE)
Represented by Behnoode Foundation
2021



A project by Farshido Larimian

In cooperation with Austrian Cultural Forum (ÖKF) Tehran, IR
Natural History Museum Vienna (NHM),
and Aichberg Castle, AT

July 2022, Yassi Foundation Tehran, IR

Scientific collaborators: Dr. Ernst Vitek and Dr. Jalil Noroozi
Project Manager: Nima Shokraei
Exhibition design: Farshido

An exhibition at the Yassi Foundation Tehran (IR) juxtaposes contemporary artistic positions from Austria with an important botanical collection at the Natural History Museum Vienna (NHM). The focus of the FLORA IRANICA exhibition is the historical collection of herbaria that the Austrian botanist Theodor Kotschy collected in Persia and Afghanistan in the 19th century. Curator Farshido Larimian expands this look into the past with artistic works by Farshido, David Eisl, Hannah Stippl, Regina Anzenberger, Karin Maria Pfeifer, Marianne Lang, Michaela Putz, Karin Karin Pliem, Christina Gruber, Yvonne Oswald, and Christopher Wittine. They all move in the subject areas of nature, plants, ecology and sustainability. In addition to works of photography, painting, installation and video, there is a selection of artist books. Discussion panels will complete the program.

With the Flora Iranica, the Natural History Museum Vienna (NHM) houses the most important international botanical collection of Iranian plants from the Flora Iranica area (Persia and Afghanistan).

The exhibition FLORIA IRANICA (from the foothills of the Alborz to the peaks of the Alps) is inspired by this history of collecting and archiving, but also of international transfer. Curated by Farshido Larimian, these historical documents are the focus of the exhibition. In addition to pictures from the NHM's herbarium collection, most of which were collected by Theodor Kotschy, including 14 original panels from 1837. there are parts of the herbarium collection at Aichberg Castle in Austria. Running for four weeks, the FLORA IRANICA exhibition aims to move visitors to the atmosphere of the time when Theodor Kotschy and Karl H. Rechinger discovered and collected plants in nature.

With the support and cooperation of the Austrian Embassy and the Cultural Forum (ÖKF) Tehran, Farshido supplements this look into the past with contemporary positions. In addition to and with works of contemporary art, selected artefacts from older European cultural history are shown in this exhibition, which document both the scientific examination of nature and the tradition of depicting natural motifs in the design of everyday objects. The 14 specimens from the late 19th century shown in this exhibition were used as teaching aids in natural history lessons at a school that was once housed in Aichberg Castle.

yassifoundation.com/flora-iranica/
nhm-wien.ac.at/flora-iranica/

[Virtual tour of the exhibition](#)

FLORA IRANICA
From the foothills of the Alborz to the peaks of the Alps

Curated by: Farshido

On behalf of the Austrian Cultural Forum (ÖKF) Tehran
In cooperation with the Natural History Museum Vienna (NHM)

Scientific collaborators:
Dr. Ernst Vitek and Dr. Djali Noroozi

Project manager:
Nima Shokraei

از دامنه‌های البرز تا قله‌های آlp

کیورتور: فرشیدو

مدیر پروژه:
نیما شکرایی

Artists:
Regina Anzenberger
David Eisl
Farshido
Christina Gruber
Marianne Lang
Karin Pliem
Karin Maria Pfeifer
Michaela Putz
Yvonne Oswald
Hannah Stippl
Christopher Wittine
Herbarium collection of
Aichberg Castle, Austria

YASSI FOUNDATION

این فرهنگ ایرانیه
nhm
Schloss Aichberg
HOUSE
تهرانی

۱۰ تیر تا ۷ مرداد
گشایش: جمعه ۱۰ تیر، ساعت ۱۴ تا ۲۱
زمان بازدید: دوشنبه تا جمعه، ساعت ۱۶ تا ۲۱
سعادت آباد، میدان فرهنگ، انتهای بولوار
محمدعلی کشاورز به سمت غرب، کوچه‌ی
پیرسپاسانی، پست پویا، پلاک ۲

1st of July till 29th of July, 2022
Opening date: July 1st 2 - 9 pm
Visiting hours: Mondays to Fridays 4-9 pm
(The Gallery is closed on Saturdays and Sundays)

Address:
No.2, Pouya DE, Pirbastami Alley, Turn west
onto Evin Rd, Mohammadali Keshavarz Blvd,
Farhang RAB, Saadat Abad



Installation view.
Flora Iranica at Yassi Foundation Tehran (IR)
2022



Installation view.
Flora Iranica at Yassi Foundation
2022



Installation view.
Flora Iranica at Yassi Foundation
2022



FLORA IRANICA
From the East to the West, from the Mountains to the Sea
Herbarium of the University of Tehran

PICMA HERBARIUM
From the East to the West

Herbaria

Specimen

Type specimen

The herbarium W

Herbarium of the University of Tehran



Researches by Farshido about Theodor Kotschy and Flora Iranica



Inside the Herbarium W
Museum of Natural History in Vienna

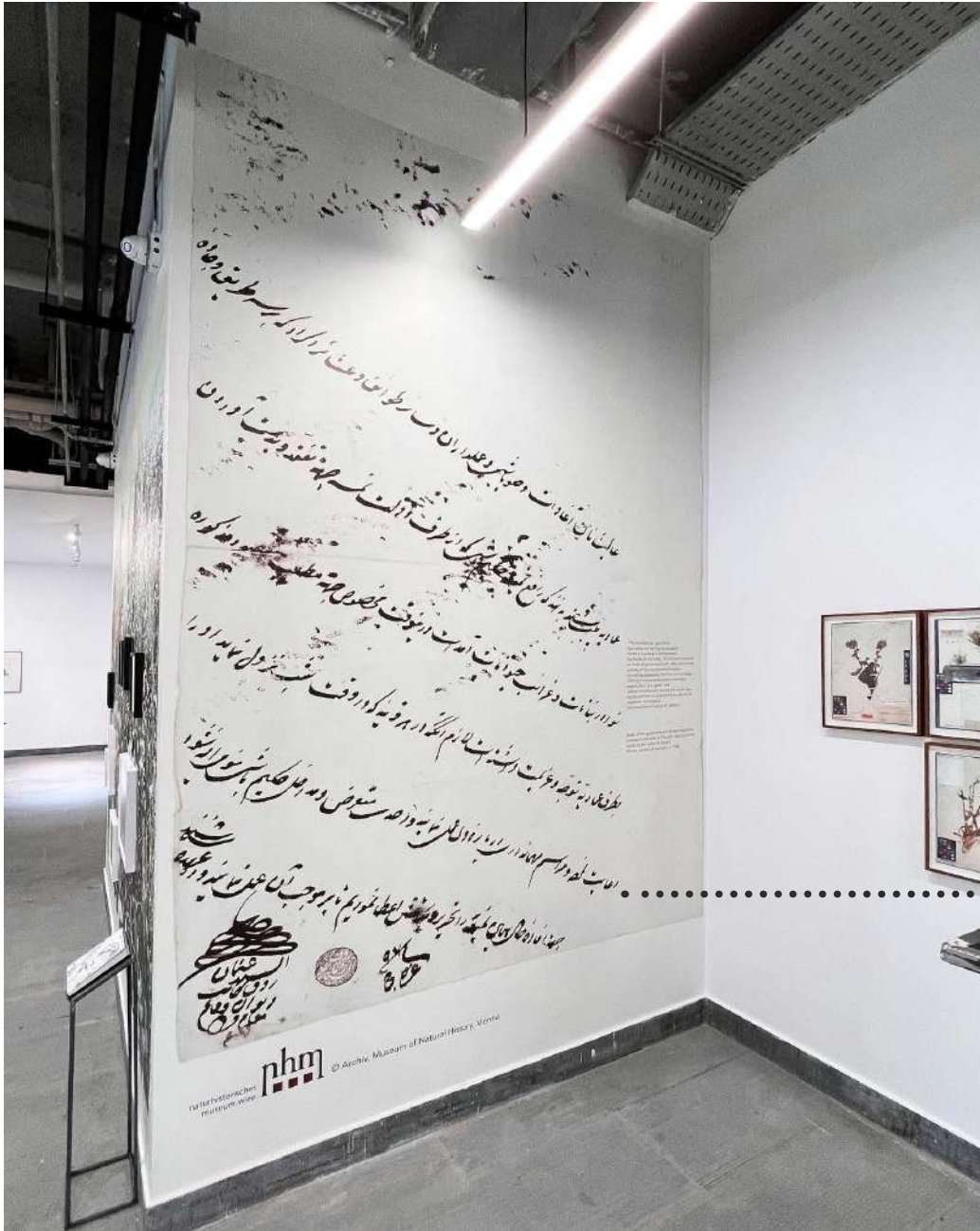
The Herbarium of the Natural History Museum in Vienna (W) was established in 1807. Current holdings in NHMW are of approximately 5.5 million plant specimens. The herbarium is especially rich in types (the plant specimen to which the scientific name of that species is attached) with around 200,000 type specimens. Almost 180 years ago, the Austrian botanist Theodor Kotschy climbed Mount Damavand, near Tehran. He brought back a rich collection of plants from his research trips to the Iranian highlands. He sent more than 10,000 botanical preparations to Vienna and thus created the basis for the most important collection of Iranian plants in the NHM Vienna, which today comprises 60,000 objects.



Herbaria from the Plant collection of Aichberg castle Austria
Pressed plants and ink on paper
50x30 cm each
ca. 1873-1882

Exhibits from the Cajetan Gril Collection, Aichberg Castle. In addition to and with works of contemporary art, selected artefacts from older European cultural history are shown in the exhibition, which document both the scientific examination of nature and the tradition of depicting natural motifs in the design of everyday objects.

Herbaria from the last 250 years are indispensable, especially for research into flora and landscape change. The 21 specimens from the late 19th century shown in the exhibition Flora Iranica were used as teaching aids in natural history lessons at a school that was once housed in Aichberg Castle.

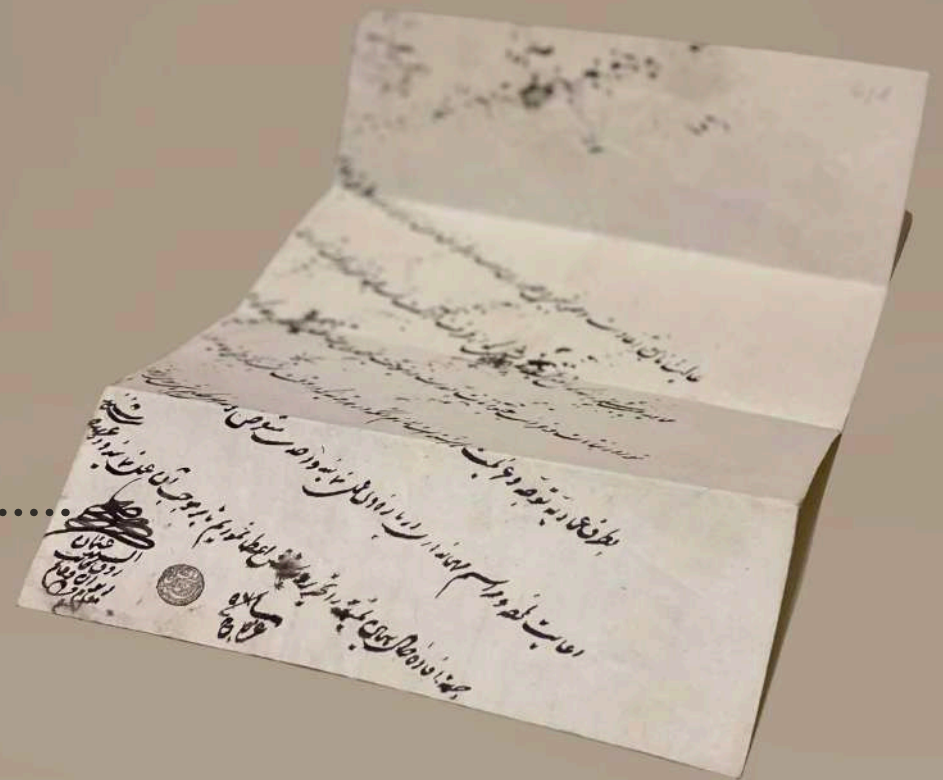


Order of the government of Mohammad Shah to support the work of Theodor Kotschy in Iran issued by the scribe Al-Seyed Osman, servant of the helm, c. 1843.

"The excellencies, guardians, Kurd tribes on the way to Emadieh (name of a palace in Kermanshah); the holder of this letter, the German physician, on order of government will collect plants and animals on his way towards Eradich. You will be pleased to host him in any village (offering him) accommodation overnight, respect [him] as a guest, and nobody should make trouble him on his way. For his comfort we prepared this order to be respected and applied"

Translated from Farsi by M. Alhani]

© Archiv of NHM, Museum of Natural History Vienna. AT

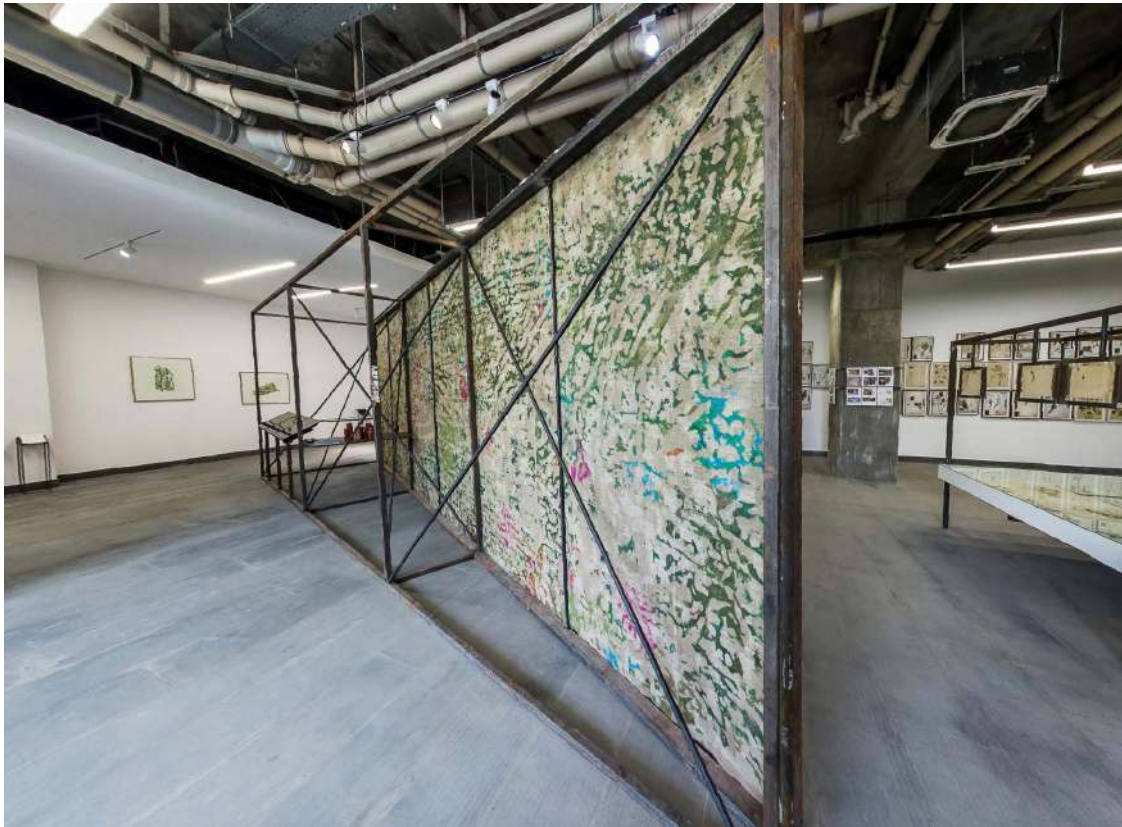


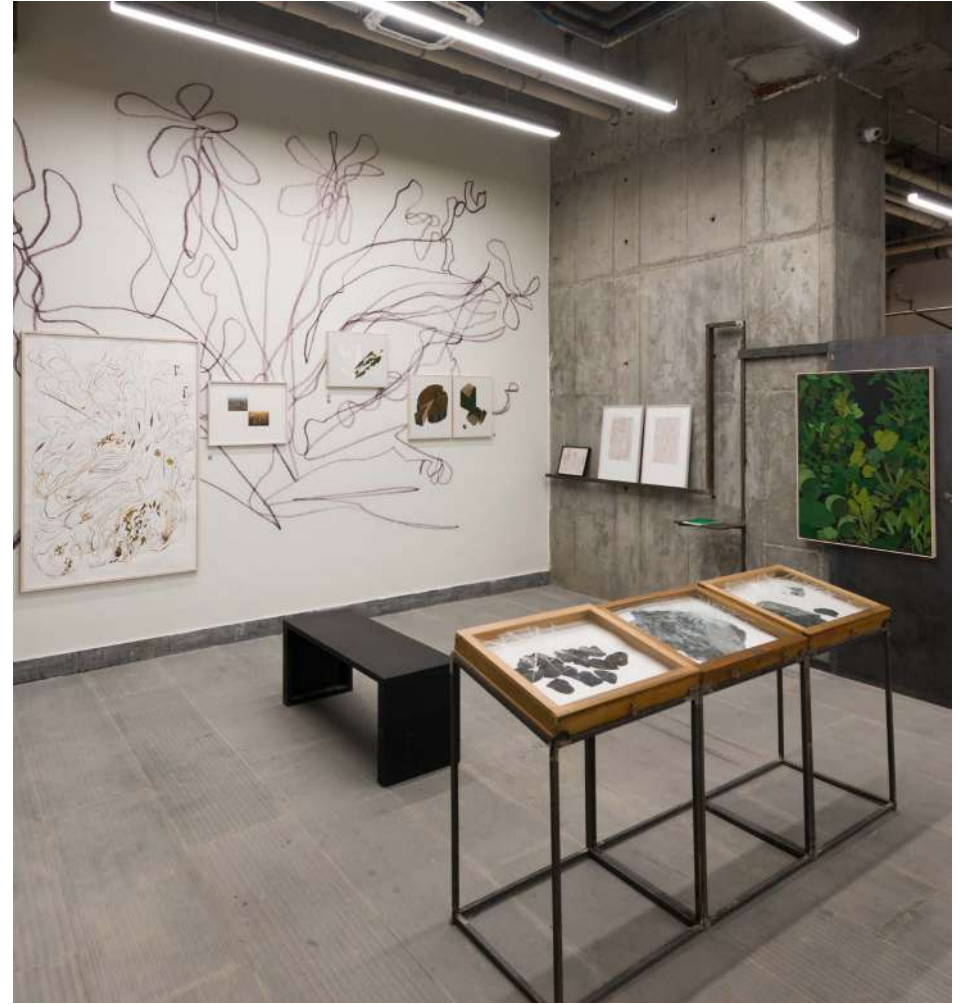


Installation view.
Flora Iranica at Yassi Foundation Tehran (IR)
2022









Interactive installation including Farshido's private collection with 30 watercolors of botanical content from the 19th century.





Farshido's installation view.
Yæssi Foundation



"Flora Iranica", Video of the Opening



installation

ITHYPHALLIC AND THE MASCULINE TRIANGLE

2021





“Ithyphallic And The Masculine Triangle” Installation

Curated by Lorenzo Bruni
Represented by Behnoode Foundation
The Others artfair Turin (IT)
2021

-
The triangle has many meanings dating back to ancient civilizations. It is one of the oldest and most widely used symbols, so much so that many of the non-triangular symbols we use today actually derived from a triangular symbol. Triangles are used to symbolize both male and female sexes. When the triangle is pointed upwards, it is the male symbol. It symbolizes male force, fire, dominance, aspiration, and male principles. As such, an upwards triangle symbolized ambition and dominance. Eventually, it came to have phallic connotations, and the bigger your triangle was or the more triangles you have, the more of a dominant man you are. In fact, you can still see this practice being played out today.

A triangle can also symbolize that you have or are currently aiming to reach our highest point in life. I believe that this installation ‘Ithyphallic* And The Masculine Triangle’ has the same point and position in my current artistic career.

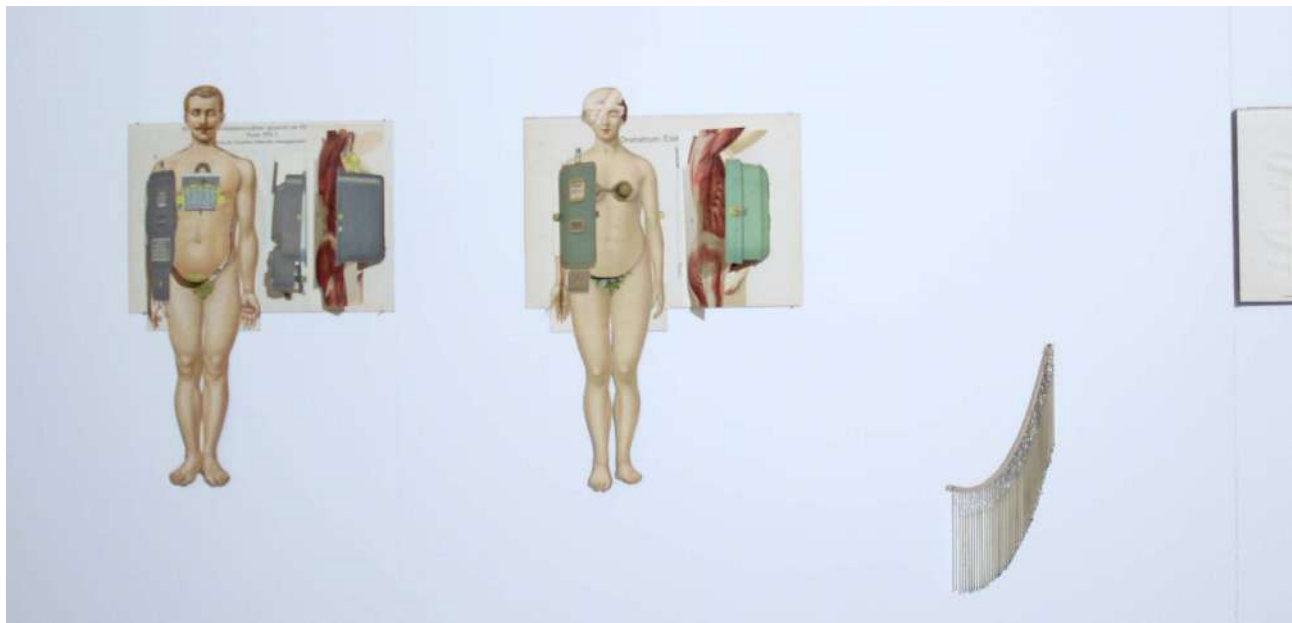
Humans have always used objects as means so the identity of the objects depended on human needs; Hence I tend to revive the independent identity of the objects and glorifying the historical value of the object and the talent of its creator. My artworks sometimes use metaphors and sometimes lead the observer toward a direct sensory connection with the pieces and toward a personal revelation through delaying the meaning. The objects inside this installation have been collected through the past 10 years.

*In art history a figure with an erect penis is described as ithyphallic.



Installation view.
,Ithyphallic And The Masculine Triangle, solo presentation.

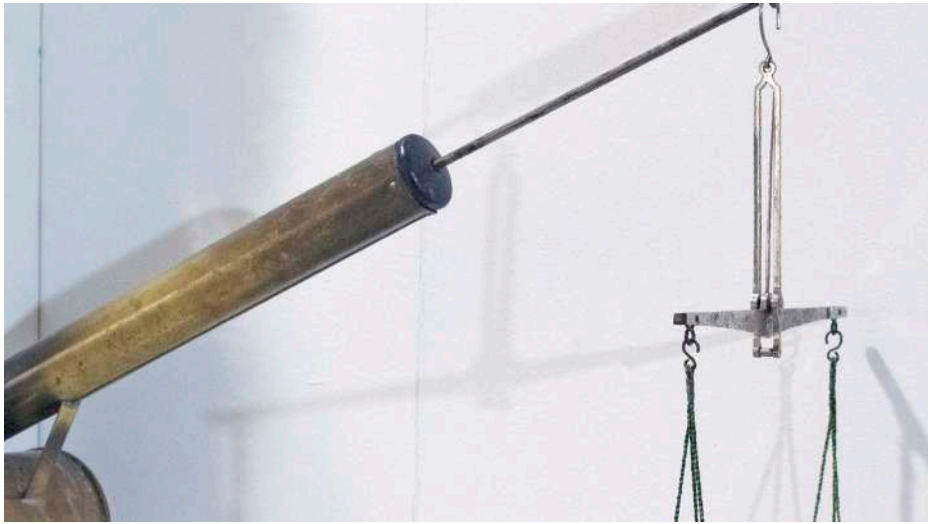
The Others Art fair, Turin (IT)
2021



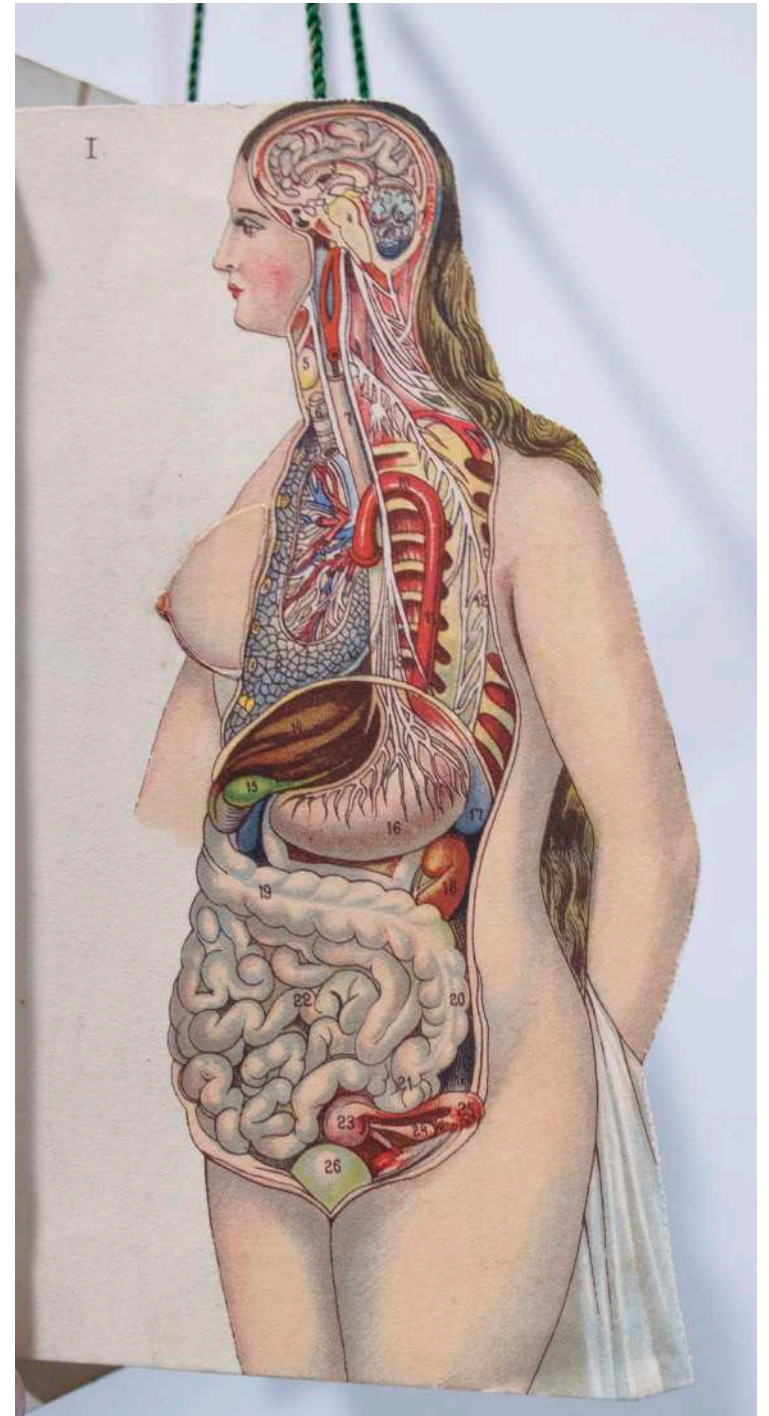
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[video](#)





video



