

Crescendo is a reflection on recurring themes of solidarity, collective memory, resilience, and the act of bearing witness in her practice.

Drawing from the Iranian movement 'عليه_فراموشي / Against Forgetting, her practice asserts remembering as a form of resistance. Karami takes inspiration and derives strength from the essence of collective power that has helped her community through difficult times.

Through daily writing, remembering, and repetition, she creates a living archive of the present, the one that mirrors the persistence of everyday life even under immense strain.

Aspiring to create a space of exchange, where care and strength circulate, and where the vital bonds of humanity are acknowledged, Karami's ongoing process is not only about recording events but also about sustaining unity. Each written trace becomes part of a continuous chain, echoing the unity and perseverance of people who refuse to be silenced or erased. The open studio is both a personal gesture and a communal space, extending as an invitation to walk alongside her in the act of remembering, resisting, and imagining the possibility of a free and more peaceful world.

خواهم ساخت وهرآینه دشمنرا دروقت بلا ودر زمان تنکی نزد تو منذلًاخوام

اً كردانيد* آيا آهن ميتواند آهن شالي وبرنجرا بشكند* نوانكري وخزبته ابرا،

١٤ بغيمت بلكه بهمة كناهانت ودر تمامي حدودت بتاراج خواه داد* ونرا فراه

۱۵ شارا خواهد سوخت*
 ای خداوند تو اینرا میدانی پس مرا بیاد آورده ازس
 نفقد نما وانتقام مرا از ستمکارانم بکیر و به دیر غضبئ خویش مرا نلف منا و پدانه

١٦ بخاطر تو رسوائي را كشيده ام * سخنان تو يافت شد وآنها را خوردم وكلام نوشادى

١٧ در مجلس عشرت كندكان ننشستم وشادى ننمودم. بسبب دست نو بننهائي ننخ

١٨ زيراكه مرا ازخشم ملو ساختي * درد من چرا دايمي است وجراحت من چراماك

وعلاج نا پذیر میباشد . آیا تو برای من مثل چشمهٔ فریبنده وآب نا پایدار خوامی

١٩ شد * بنابرين خداوند چنين ميكويد آكربازكشت نمائي من بار ديكر نرانجنود

وابتهاج دل من کردید ، زیراکه بنام تو ای یَهُوَه خدای صبایوت نامین شام *

دشمنانت بزمينيكه نميداني خواهم كوچانيد زيراكه ناري درغضب من افروخه شلا

كتاب ارمياء نبيّ ١٦

1111

خود قایم خواهم ساخت و آکر نفایسرا ازرذابل بیرون کنی آنکاه نو مثل دهان من خواهی بود وایشان نزد تو خواهند برکشت و تو نزد ایشان بازکشت نخواهی نمود *
حواهی بود وایشان نزد تو خواهند برکشت و تو نزد ایشان بازکشت نخواهی نمود *
ومن نزا برای این قوم دیوار برنجین حصاردار خواهم ساخت و با تو جنك خواهند نمود امّا بر تو غالب نخواهند آمد زیرا خداوند میکوید من برای نجات دادن اورهانیدن نو با تو هستم * و نرا از دست شریران خواهم رهانید و نرا از کف سنکیشان فدیه خواهم نمود *

باب شانزدهم

وكلام خداوند برمن نازل شده كفت * برأى خود زني مكير وترا در اينكان بسران ودختران نباشد* زيرا خداوند دربارهٔ بسران ودخترانيكه در اينكان مولود شوند ودر باره ما درانيكه ابشانرا بزايند و پدرانيكه ابشانرا در ابنزمين نوليد ؛ غابند چنین میکوید * به بیماریهای مُهلك خواهند مُرد ، برای ایشان ماتم نخواهند كرفت ودفن نخواهند شد بلكه برروي زمين سركين خواهند بوده وبشمشير وقحط تباه خواهند شد ولاشهای ایشان غذای مرغان هوا و وحوش زمین خواهد بود ** زيرا خداوند چنين ميكويد بخانة نوحه كري داخل مشو و براي ماتم كرفتن نرو وبراي ابشان تعزيت منا زيرا خداوند ميكويد كه سلامتي خود يعني احسان ومراحم خوبش را ازاينقوم خواهم برداشت * هم بزرك وهم كوچك دراين زمين خواهند مُرد ودفن نخواهند شد. وبراي ابشان ماتم نخواهند كرفت وخويشتنرا مجروح ا نخواهند ساخت وموى خودرا نخواهند تراشيد * وبراى ماتم كرى نانرا پاره نخواهند کردنا ایشانوا برای مردکان تعزیت نمایند وکاسهٔ تعزیتوا با ایشان برای پدر یا مادر ایشان هم نخواهند نوشید * وتو مخانهٔ بزم داخل مشو وبا ایشان برای اکل وشرب منشین * زیراکه یَهُوَه صبابوت خدای اسرائیل چنین میکوید اینك من درآیام شا ودر نظرشا آواز خوشي وآواز شادماني وآواز داماد وآواز عروس را ازايمكان ا خواهم برداشت* وهنكاميكه همهٔ اين سخنانرا باينقوم بيان كني وايشان ازنو ببرسند كه خداوند از چه سبب نمامي ابن بلاي عظهرا بضد ماكفته است وعصبان وَكَاهِيكُهُ بِهُ يَهُوهُ خداى خود ورزيدهايم چيست * آنكاه تو بايشان بكو خداوند مبكويد ازاينجهة كه پدران شا مرا ترك كردند وخدابان غيررا ببروي نموده أنهارا

The Hermeneutics Of Dot, 2025

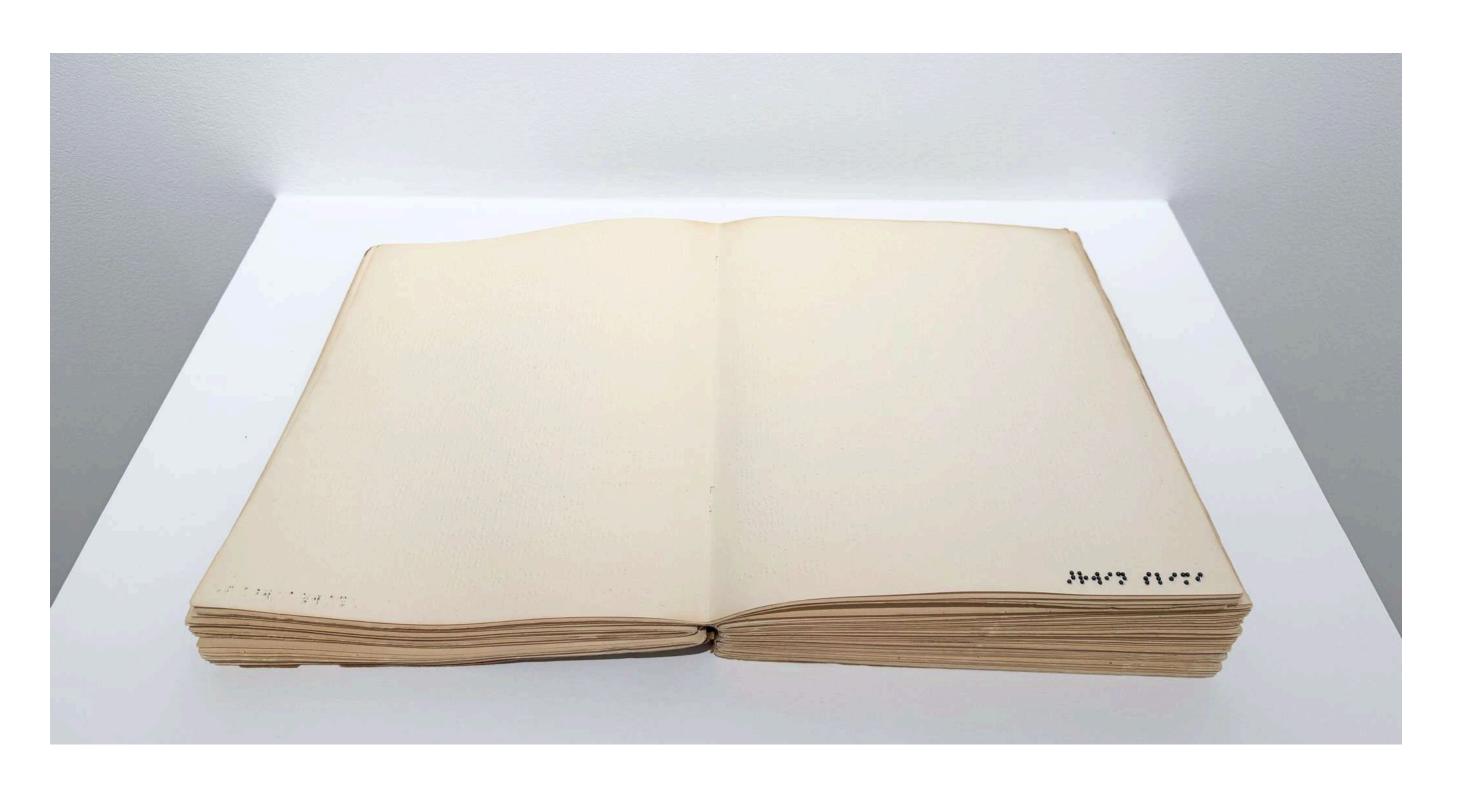
Book

19.5 x 13 x 7 cm (7.5 x 5 x 2.5 in)

Edition 1/5 + 1 AP

اا هريك ازايشان مرا لعنت ميكنند * خداوند ميكويد البته ترا براى نيلوني رها خواهم ساخت وهرآینه دشمنرا دروقت بلا ودر زمان تنکی نزد تو متذلّل خوام المحردانيد * آيا آهن ميتواند آهن شالي وبرنجرا بشكند * توانكري وخزبنه هابرانه ١٤ بقيمت بلكه بهمه كناهانت ودر تمامئ حدودت بتاراج خواهم داد* ونراهراه دشمنانت بزمينيكه غيداني خواهم كوچانيد زيراكه نارى درغضب من افروخته شا ١٥ شارا خواهد سوخت * اى خداوند تو اينرا ميداني پس مرا بياد آورده ازمن تفقد غا وانتقام مرا ازستمكارانم بكير وبهدير غضبئ خويش مرا تلف منا وبدانكه 17 بخاطر تو رسوائی را کشیده ام * سخنان تو یافت شد و آنها را خوردم و کلام نو شادی وابتهاج دل من کردید ، زیراکه بنام تو ای یَهُوه خدای صبایوت نامین شام* ١٧ در مجلس عشرت كنندكان ننشستم وشادى ننمودم ، بسبب دست تو بتنهائي نشسم ١٨ زيراكه مرا ازخشم مملو ساختي * درد من چرا دايمي است وجراحت من چراملك وعلاج نا پذیر میباشد ، آیا تو برای من مثل چشمهٔ فریبنا وآب ناپابدار خواهی بنابرین خداوند چنین میکوید اکر بازکشت نمائی من بار دیکر نرابخور



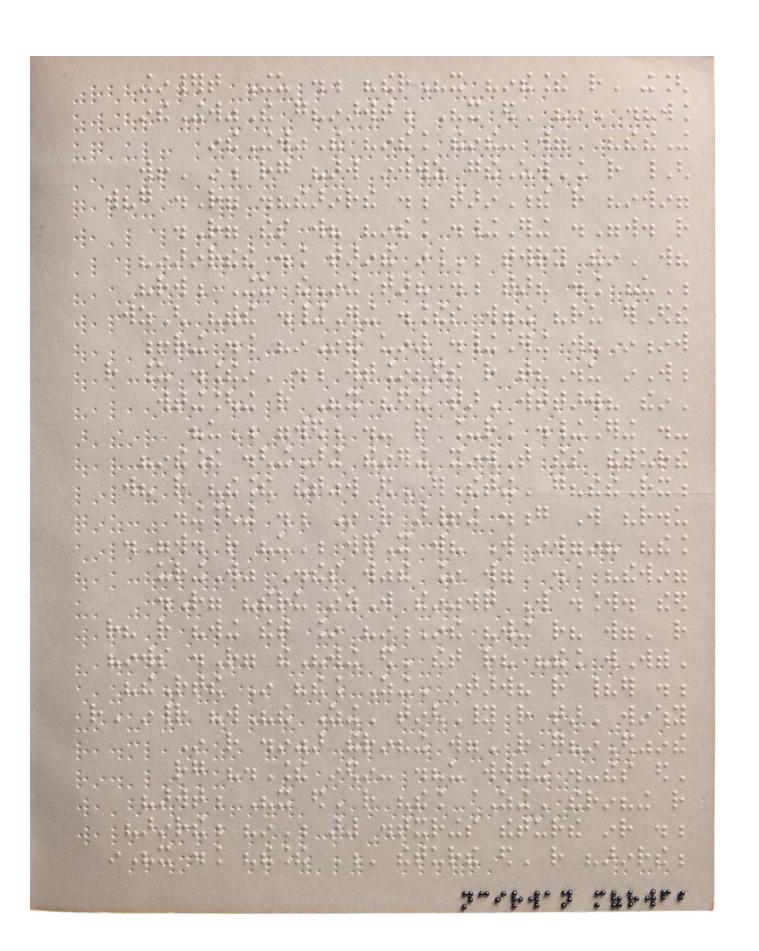


The Book Of Revelations, 2025

Braille Book, Lead Shots

33.5 x 27 x 5.5 cm (13 x 10.5 x 2 in) Each

Edition 1/2 + 1 AP



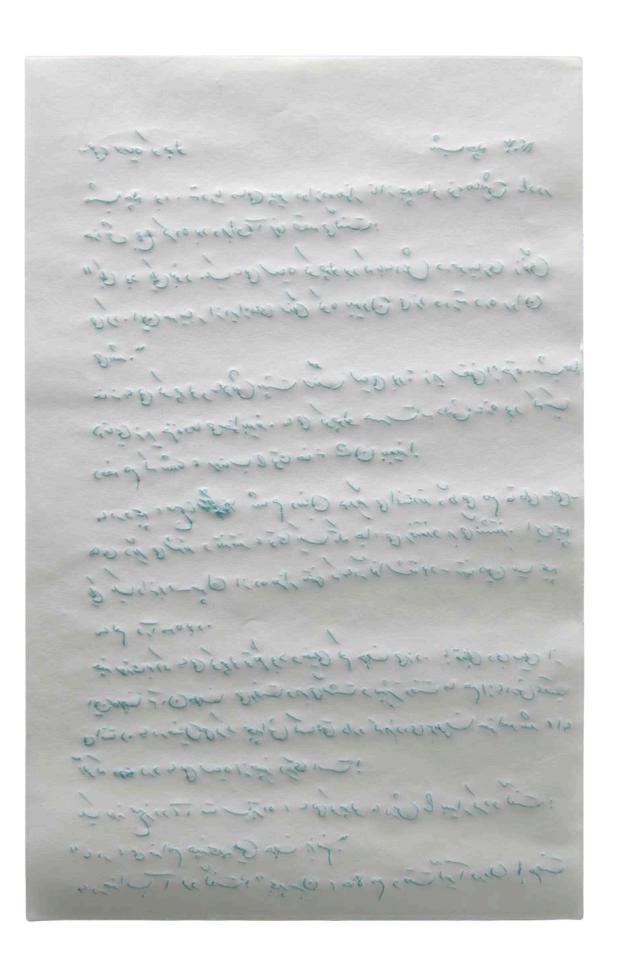
The Book of Revelations 1 - 13, 2025

Braille Paper, Lead Shots

33 x 26.5 cm (13 x 10.5 in)

Edition 1/2 + 1 AP





The Blood In Our Veins, 2024
Tracing Paper, Pen
26.5 x 17.5 cm (10.5 x 6.5 in) Each
Edition 1/3 + 1 AP



The Blood In Our Veins, 2024
Tracing Paper, Pen
26.5 x 677.5 cm (10.5 x 266.5)
Edition 1/3 + 1 AP
In 25 Parts

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The Next Edition 6-7, 2010 Mixed Media 35 x 35 cm (13.5 x 13.5in) Each





The Next Edition 8-9, 2010 Mixed Media 35 x 35 cm (13.5 x 13.5in) Each

































To Be 1-4, 2010

Transparent Digital Print
7 x 34 cm (2.5 x 13.5 in)
7 x 7 cm (2.5 x 2.5 in) Each
In 4 Parts

































To Be 5-8, 2010

Transparent Digital Print
7 x 34 cm (2.5 x 13.5 in)
7 x 7 cm (2.5 x 2.5 in) Each
In 4 Parts

































To Be 9-12, 2010

Transparent Digital Print
7 x 34 cm (2.5 x 13.5 in)
7 x 7 cm (2.5 x 2.5 in) Each
In 4 Parts



























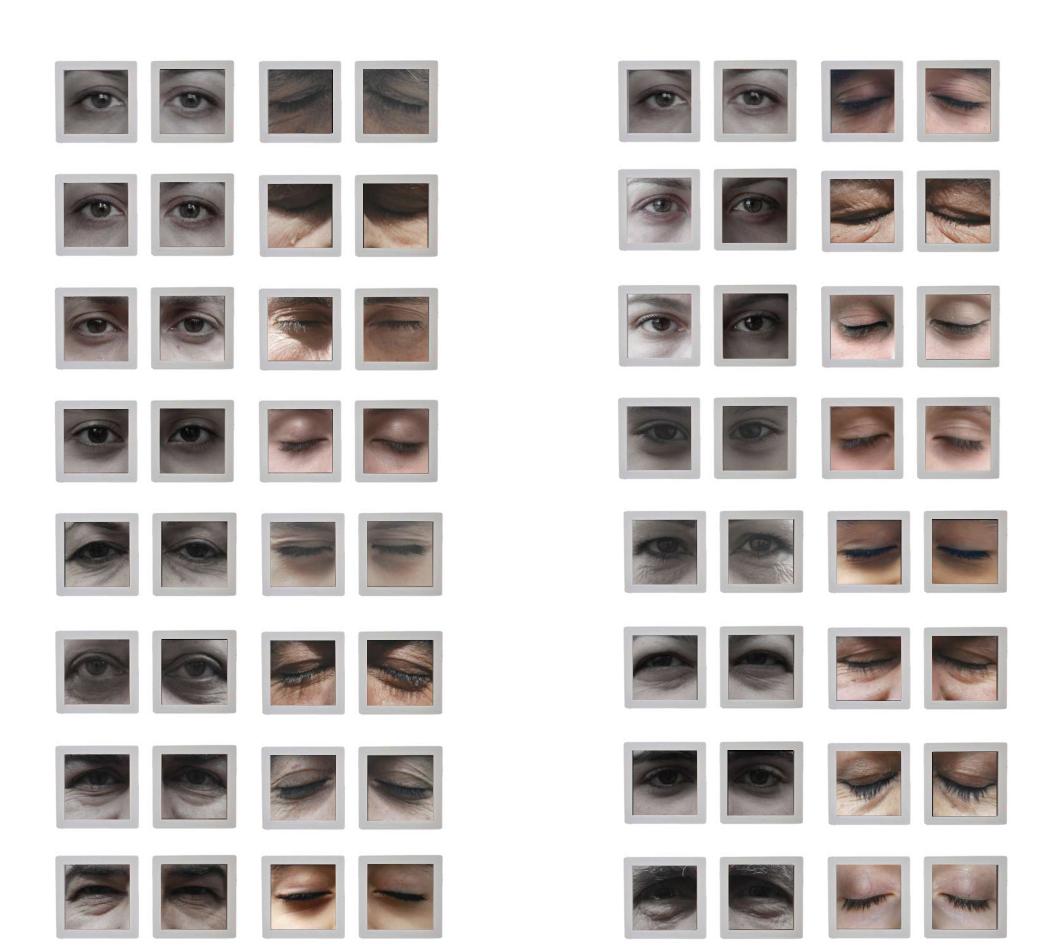






To Be 13-16, 2010

Transparent Digital Print
7 x 34 cm (2.5 x 13.5 in) Pair in 4 Par
7 x 7 cm (2.5 x 2.5 in) Each
In 4 Parts



To Be, 2010 Transparent Digital Print 84 x 187 cm (33 x 73.5 in) In 64 Parts



Crescendo, 2010
Honeycomb, Wooden Frame
165 x 49 x 20 cm (65 x 19 x 7.5 in)
Edition 1/3 + 1 AP





KATAYOUN KARAMI

Katayoun Karami, born in 1967, in Tehran, Iran, is a contemporary artist whose practice explores memory, gender, identity, and the social conditions that shape collective and personal experience. Trained in architecture at the Middle East Technical University in Ankara, Turkey, Karami developed a deep sensitivity to form, structure, and space, elements that inform her conceptual approach to art. Working across photography, installation, and mixed media, she interrogates how representation—particularly of women—intersects with history, politics, and communal narratives. Her work often emerges from lived realities and shared experiences, creating space for reflection on the fragility and resilience of human bonds.

Since the 1990s, Karami has exhibited widely in Iran and internationally, with solo and group shows in Tehran, Tabriz, Amsterdam, Dubai, and Pune. Notable presentations include Amnesia and Hypermnesia, Tehran (2020), Speaking from the Heart, Framer Framed, Amsterdam, (2013), and POSTFORM, VHC, Pune, (2022). She was awarded the first prize at the Ibda'a Awards in Dubai (2002), and her work continues to be recognised for its experimental, socially engaged character.

Katayoun Karami lives and works in Tehran, Iran.

KATAYOUN KARAMI CV

Born in 1967, Tehran, Iran Lives and works in Tehran, Iran

Education

1990 - BA in Architecture (Unfinished), Middle East Technical University, Ankara, Turkey

Solo Exhibitions

- 2022 PostForm, VHC | Vida Heydari Contemporary, Pune, India
- 2021 Dead-Line, Azad Art Gallery, Tehran, Iran
- 2013 Good Thoughts, Good Words, Good Deeds, Azad Art Gallery, Tehran, Iran
- 2013 Side Effects, Hinterland Galerie, Vienna, Austria
- 2012 Have A Break, Azad Art Gallery, Tehran, Iran

Selected Group Exhibitions

- 2025 This Is Me, Sheydaei Art Gallery, Tehran, Iran
- 2024 UnSaid, OnCurating Project Space, Zürich, Switzerland
- 2022 This Is Me, Sheydaei Art Gallery, Tehran, Iran
- 2021 Ichor, Sharif Art Gallery, Tehran, Iran
- 2021 Youtab, Sharif Art Gallery, Tehran, Iran
- 2021 The 8th Tehran National Sculpture Biennale, Vahdat Hall, Tehran, Iran
- 2019 Ombres et lumières, Nicolas Silin Gallery, Paris, France
- 2018 Summer Show 2018, 1x1 Gallery, Dubai, UAE
- 2018 Common Border, Mellat Gallery, Tehran, Iran
- 2018 Me, Emrooz Art Gallery, Isfahan, Iran

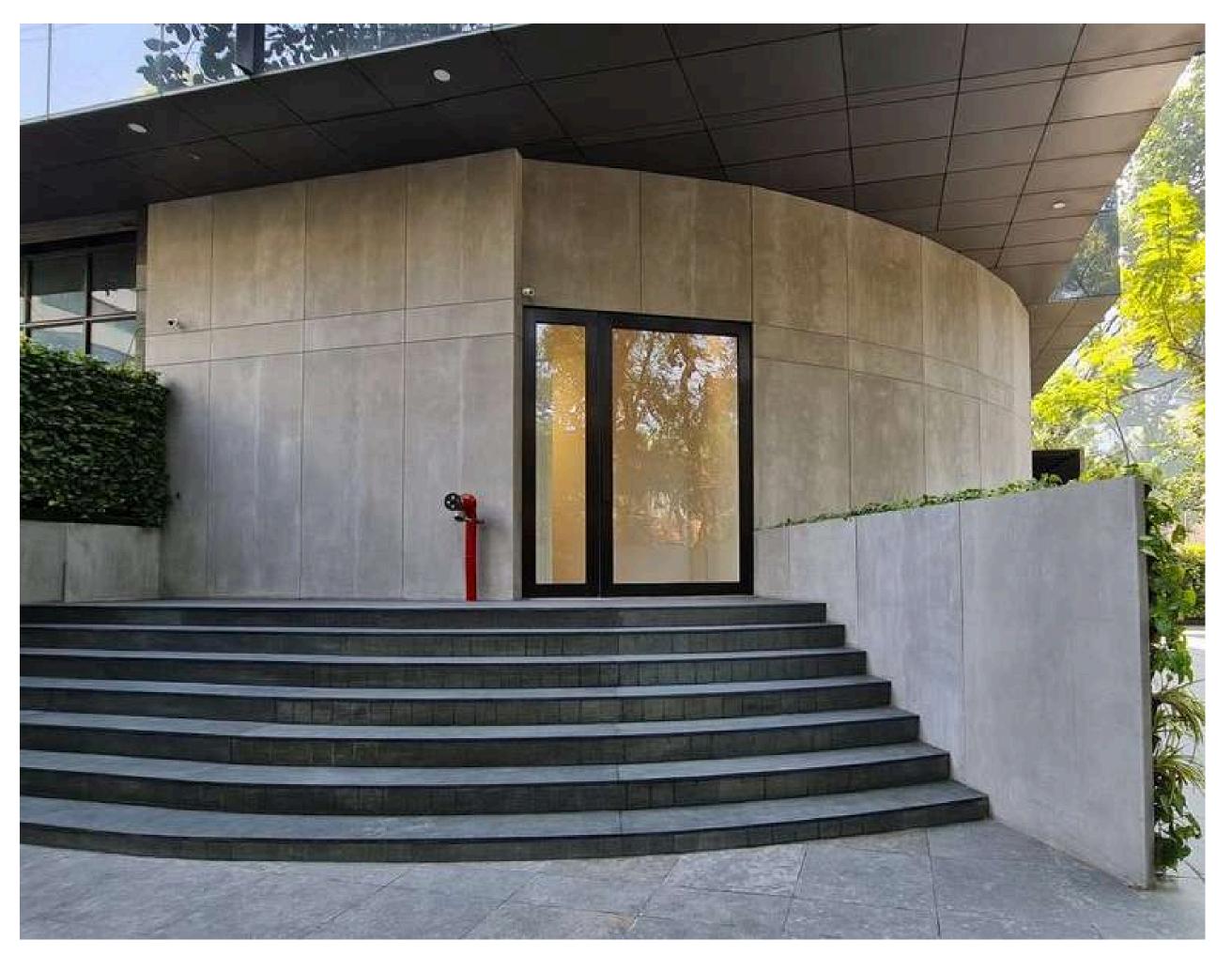
- 2018 Me, Kabood Atelier Gallery, Tehran, Iran
- 2016 26 photographers, CerModern Gallery, Ankara, Turkey
- 2016 The Other Side Talk, Athens Biennale, Athens, Greece
- 2016 The House Of Sleep, Lefas Municipal Gallery, Athens, Greece
- 2016 Peace on a Paper, Contemporary Art Biennale, Iran
- 2016 Reality & Fantasy, Mellat Gallery, Tehran, Iran
- 2015 Agoraphobia, Azad Art gallery, Tehran, Iran
- 2015 The World Viewed, Y Art Studio, Tehran, Iran
- 2014 Fragile Hands, University of Applied Arts Vienna, Austria
- 2014 Recalling The Future Brunei Gallery, SOAS, University of London, UK
- 2014 Contemporary Iranian Photography, California State University, Los Angeles, USA
- 2013 Speaking from the Heart, Castrum Peregrini Gallery, Amsterdam, Netherlands
- 2013 In the Name of Honour, Sara Charlton Foundation, London, UK
- 2013 The Wind will take us away, Maison des arts Solange-Baudoux, Evreux, Normandy, France
- 2013 Self-Musement, Y Art Studio, Tehran
- 2012 Painting, Tehran Rybon International Artist's Workshop, Mohsen Gallery, Tehran
- 2012 No Subject, 1x1 Gallery, Dubai, UAE

KATAYOUN KARAMI CV

- 2012 The Elephant in the Dark, Devi Art Foundation, Haryana, India2011 The (Iranian) Weltanschauung, Freies Museim, Berlin, Germany
- 2009 2nd biennale Photoquai, Musée du Quai Branly, Paris, France
- 2008 Think positive, Silk Road Gallery, Tehran, Iran
- 2008 The other side, Silk Road Gallery, Tehran, Iran
- 2005 A Testimony Of Azadi Azadi Tower, Tehran, Iran
- 2004 I love my surroundings, Niavaran Artistic Creations, Tehran, Iran
- 2004 Iranshahr Photography Society (guest), Iran Artists Organization, Tehran, Iran
- 2002 Kaveh Golestan Awards, Iran Artists Organization, Tehran, Iran
- 2002 Kochehaye Shemrron, Niavaran Artistic Creations Niavaran Palace, Tehran, Iran

Collections

Salsali Museum



ABOUT VHC | VIDA HEYDARI CONTEMPORARY

VHC | Vida Heydari Contemporary is an international art gallery in Pune specialising in contemporary art and representing established and emerging artists with diverse backgrounds, across a variety of mediums and genres. Founded in 2020 with an emphasis on authenticity, quality and innovation, VHC aims to contribute to the cultural fabric of the city. The gallery is committed to fostering the careers of its artists and sharing their work with a global audience, providing a platform for underrepresented artists, presenting pioneering museum-quality exhibitions, positive collaborations, price transparency and offering a very hands-on and tailored high quality experience. In less than three years from its inception, VHC has mounted significant exhibitions featuring local and international artists. It has also participated in some of the most prestigious art fairs, such as Art Basel Hong Kong, India Art Fair and India Design ID. In addition to the gallery program, VHC hosts talks, performances, workshops and educational programs to create engaging and enriching artistic experiences that capture the essence of life.

ABOUT THE FOUNDER

VHC was founded by Vida Heydari, a visionary curator, gallerist and collector with nearly two decades of diverse experience in the global art world. She has worked with accomplished Indian, Iranian and Chinese contemporary artists and has consulted for various private and public collections. Known for her keen eye for detail and talent recognition, Heydari's Canadian-Iranian heritage and long exposure to Indian Culture have also informed her curatorial choices. This is reflected in VHC's unique collection that celebrates the fusion of Eastern and Western artistic influences. Under Heydari's direction, VHC has become a platform to encounter and engage with relevant contemporary art practices from around the world.



Marvel Alaina, Lane 8, Koregaon Park, Pune +91 853 086 0888 | www.vhc.art | info@vhc.art