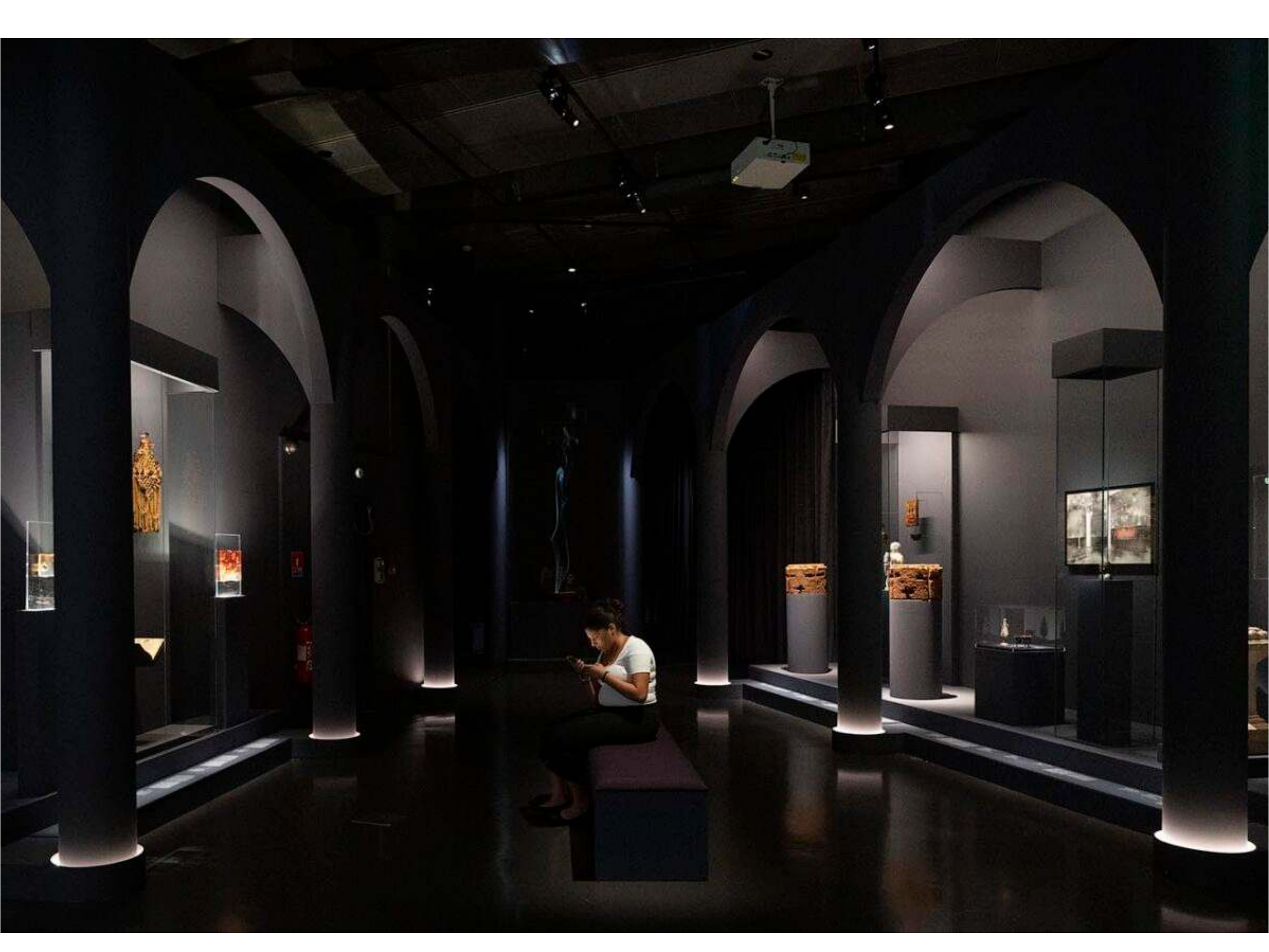


IBRAHIM QURAISHI WORKS



photography / mixed
media / installations /
video / film / sculpture /
painting / works in
public space /
upcoming works /



Parfums d'Orient

عطور الشرق

Exposition du 26 septembre 2023
au 17 mars 2024

ossier de presse

INSTITUT
DU MONDE
ARABE

معهد العالم العربي



Vantage Point Sharjah 10 - 2022



SHARJAH ART FOUNDATION



Light into Darkness 2019 - 2024 - Camera: Penticon 6Tl Film Fujifilm Pro 400H Lens 4/200 Enlarge: Variable print size 30 x 40 cm. /
Sizes : 80 x 74 cm / 90 x 100 cm.







Das Schiff - die Berlin Konferenz von 15.11.1884-26.2.1885

Wir haben gedacht wir beginnen mit dem Innenraum eines Sklavenschiffes, welches unter dem Boden und den Leitungen des Zwischenraums liegt - hier in PINK. Der Eingang ist vom Stadtplatz und führt einmal durch den „Bauch des Schiffes“, hier ist es finster und nur wenig Licht fällt hinein durch Lichtschächte von oben. Der Wind, der hoffentlich immer durch diese Fläche zwischen den Häusern weht, bricht sich an hervorstehenden Elementen im Schiffsbauch und erzeugt ein Rauschen analog zu Meer oder Wellen, schauen wir mal, das ist aber Detail.

Die Idee ist, das hier auf der Ebene -1, die Erfahrung einer Überfahrt sich vorgestellt werden kann. Dann geht man durch das Boot durch und steigt am Ende z.B. eine Treppe hinauf (Lösung für Rollstuhlfahrer*innen braucht es auch noch) und steht auf dem Dach des „Verbinder“ und von hier zieht sich, wie die grünen Linien auf der grauen Altbaufäche ein Weg

langsam an der Fassade hinauf, der, wenn man oben angetangt ist, vielleicht auf einer Plattform endet und sich dann zwischen den Gebäuden wieder herunter „schwingt“. Im Prinzip wie eine de-formierte Doppelhelix. Hier wird der Garten installiert und gebaut aus Ressourcen aus den ehemaligen Kolonien: Metalle, Pflanzen und skulpturale Artefakte.

Das Schiff ist die Erfahrungsebene ähnlich wie der Tunnel der in diesem Void mündet im Berliner Jüdischem Museum, der Garten ist das Neue und bestehet aber aus den Ressourcen. Sehr wahrscheinlich schaffen wir 4 Ebenen für den langsam ansteigenden Garten. Usomo soll hier Anker befestigen, die die Besucher*innen orten und sie dürfen sich eine App runter laden, die ihre Smartphones zu Abspielgeräten für Informationen macht. -> <https://usomo.de/>. Durch Usomo können wir kurze Sounds, Infos, andere künstlerische Arbeiten über Klang im Raum

positionieren und sie sind durch den Spatial Sound ganz natürlich zu hören, die Besucher*innen näher sich ihnen oder entfernen sich. Zeitlicher Ausgangspunkt ist hier nach dem Boot, die Berlin Konferenz von 15.11.1884-26.2.1885, an der Afrika aufgeteilt wurde zwischen den Kolonialmächten und zwar hauptsächlich zwischen England, Frankreich, Belgien und Deutschland. Damit hätten wir auch einen zeitlichen Anker und 2024 (2025 jährt sich das ganze zum 140 Jahrestag).

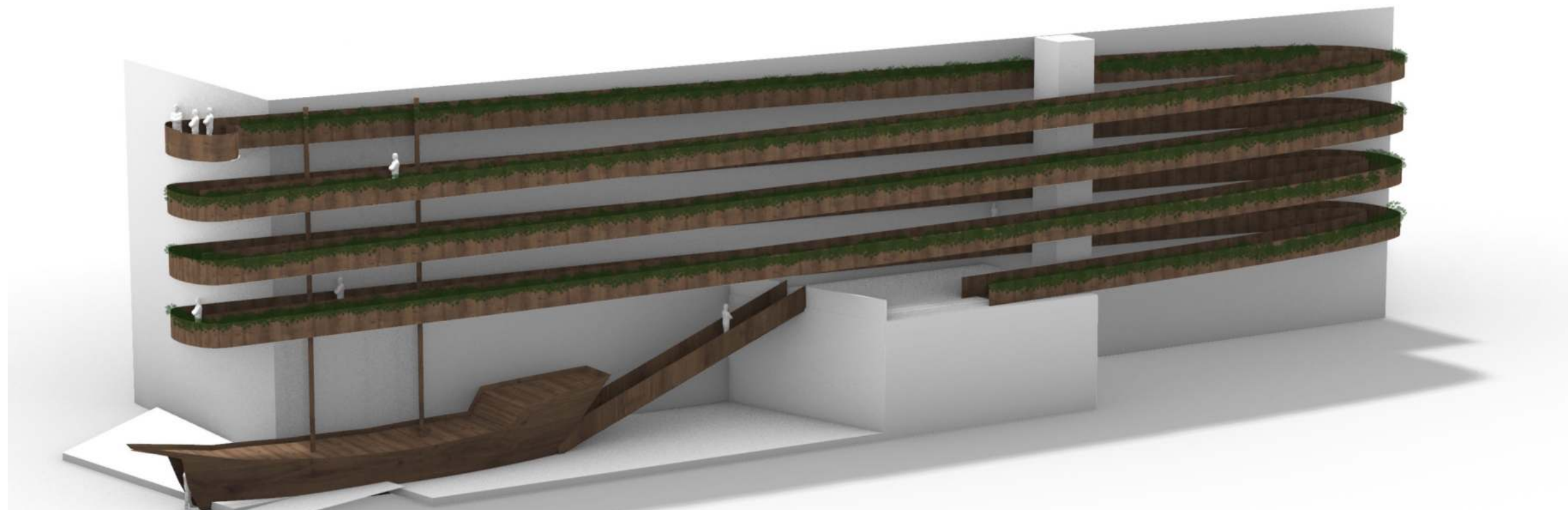
Die Rampe zwischen dem Alt- und Neubau darf auch auskragen auf die nördliche Fläche an der Rollbergstrasse. Wie ein Weg der sich langsam vom Boden bis zum Dach und zurück am Gebäude entlang windet.

Ist dies verständlich für Dich? Vielleicht ist dieser

Weg immer nur 1,50m breit und davon sind 1,20 für Rollstühle und 0,30 cm Garten an der „Aussenseite“ des Weges, d.h. die Pflanzen sind dann nah an den Fenstern und ergeben noch mal Frischluft etc.

Auf dem Neubau könnte eine Plattform ausragen für die Aussicht über Berlin. Eingang und Ausgang sollten funktionieren wie beim Tempelhofer Feld, d.h. wenn der Zugang gesperrt wird, dann kommt man noch raus, aber nicht wieder rein. Der Ausgang muss auch geplant werden. Das Monument sollte vielleicht hinter dem „Verbinder“ enden und man kommt auf der anderen Seite heraus. Auf dem Bild also links.

LG Grüße Oliver



Floorplan *Raumplan*

#2

#1

➤ Dana Gingras / Animals Of Distinction »Jump Cut«
Page ➤ 8-23

#6

➤ Ali Eslami & Mamali Shafahi
»nerd_funk, chapter 1 &
chapter 2«
Page ➤ 24-27

➤ Ibrahim Quraishi
»Camels are Whispering«
Page ➤ 4-7

➤ Ale Hop
»Why Is It They Say A City
Like Any City?«
Page ➤ 28-29

➤ Hugo Esquinca
»CONDICIÓN_0122«
Page ➤ 30-31

Camels are Whispering

➤ Ibrahim Quraishi

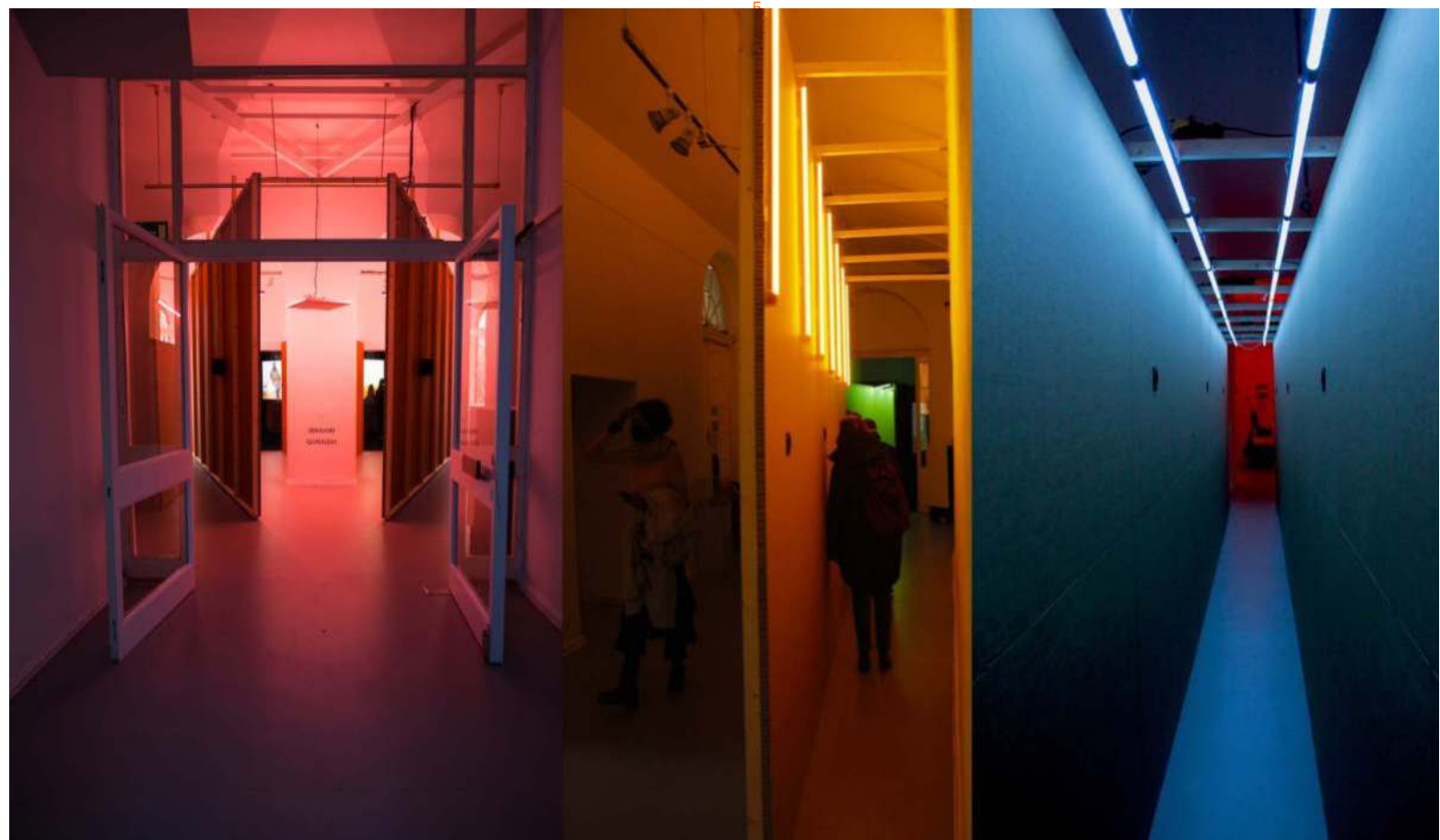
Two-channel video installation with immersive sound, 2021–22

Ibrahim Quraishi's »Camels are Whispering« is a sonic geography of resistance. An immersive sonic installation involving a multiplicity of artists, writers, and thinkers, the work attempts to demonstrate the abysmal voids that result from losing common ground in moments of tragedy and flux. A critical view at the extreme polarities we construct, as well as the bastardisation of political correctness into the absurd, the project is a call towards empathy, biodiversity, and a collective consciousness.

Das Werk »Camels are Whispering« von Ibrahim Quraishi ist eine Klanggeografie des Widerstands. Es handelt sich um eine immersive Klanginstallation, an der eine Vielzahl von Künstler-, Schriftsteller*-, und Denker*innen beteiligt ist. Das Werk versucht, die abgrundtiefen Leerstellen aufzuzeigen, die sich aus dem Verlust einer gemeinsamen Basis in Zeiten der Tragödie oder in Zeiten des Wandels ergeben. Es ist konzipiert als ein kritischer Blick auf die extremen Polaritäten und ei-*

nes Aufrufs zu Empathie, Biodiversität und einem kollektiven Bewusstsein.

➤ Ibrahim Quraishi is a visual artist who divides his time between Europe and the Middle East. His primary interest is in the exploration and understanding of visual performativity and its relationship to broader cultural perspectives. Placing his work in their site-specific contexts and being open to intersubjective possibilities are at the core of his process. Quraishi's research is rooted in an experiential search of otherings concerning shifts between accepted citizens and non-citizens within highly rigid socio-political spheres, examining the dynamics of migration, dispossession, and cohabitation. Quraishi has created site-specific works for spaces and institutions across the globe, such as Documenta 14, Kassel; Museo Nacional de Arte, Mexico City; Kochi-Muziris Biennial India, Kerala; National Museum of Singapore; 4th Baku Biennale, Japan Founda-

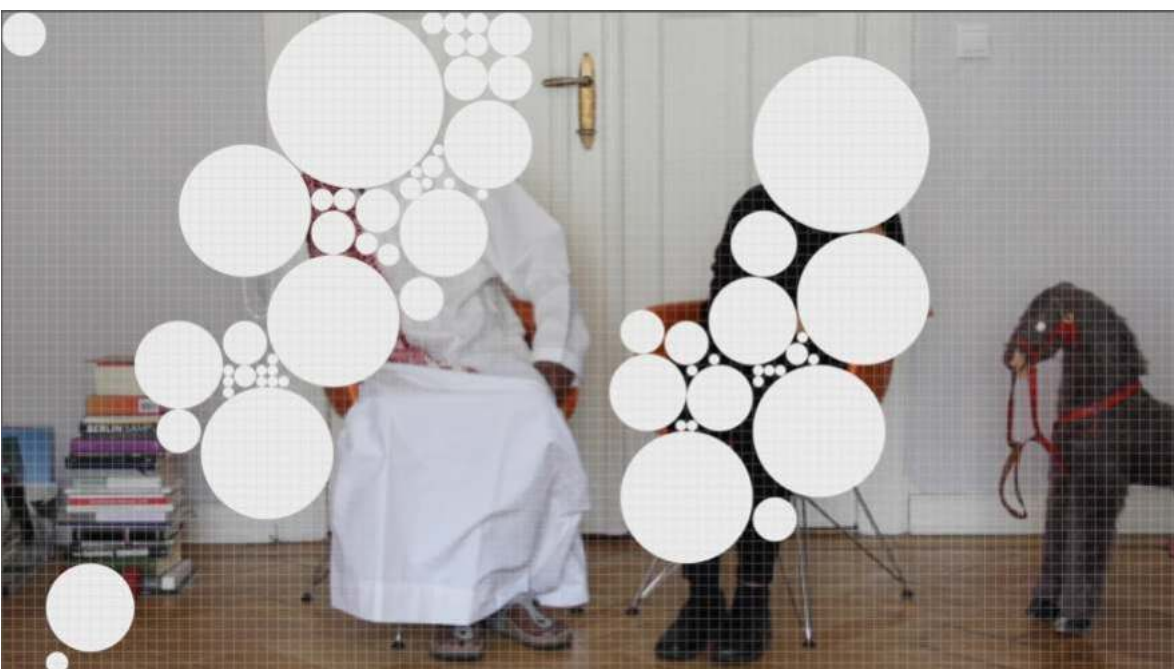
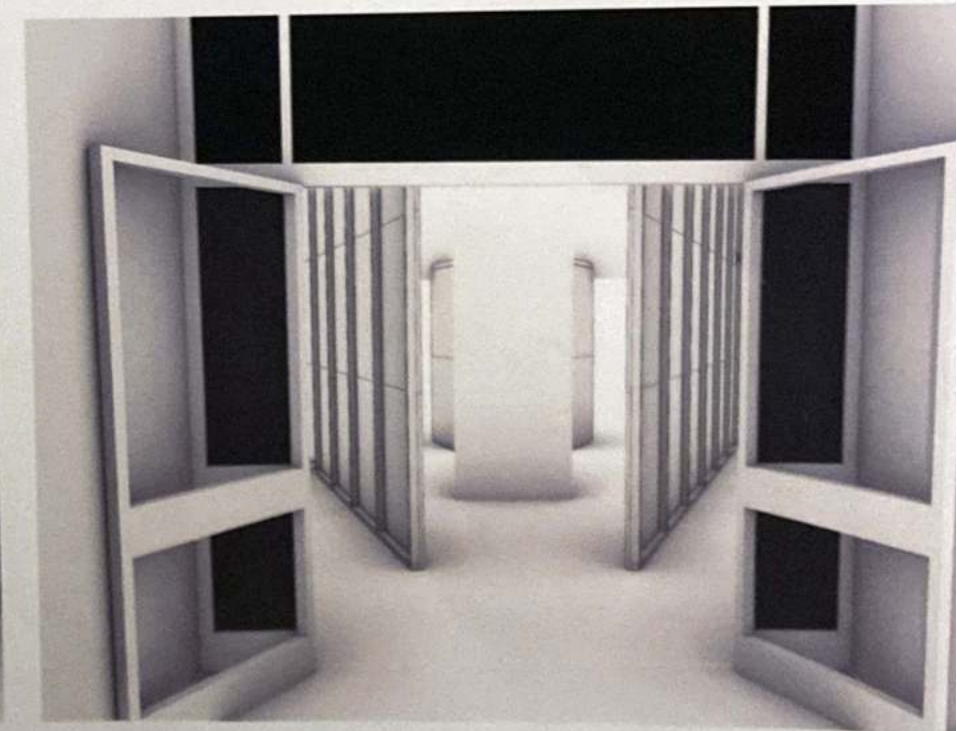


Perspektive views

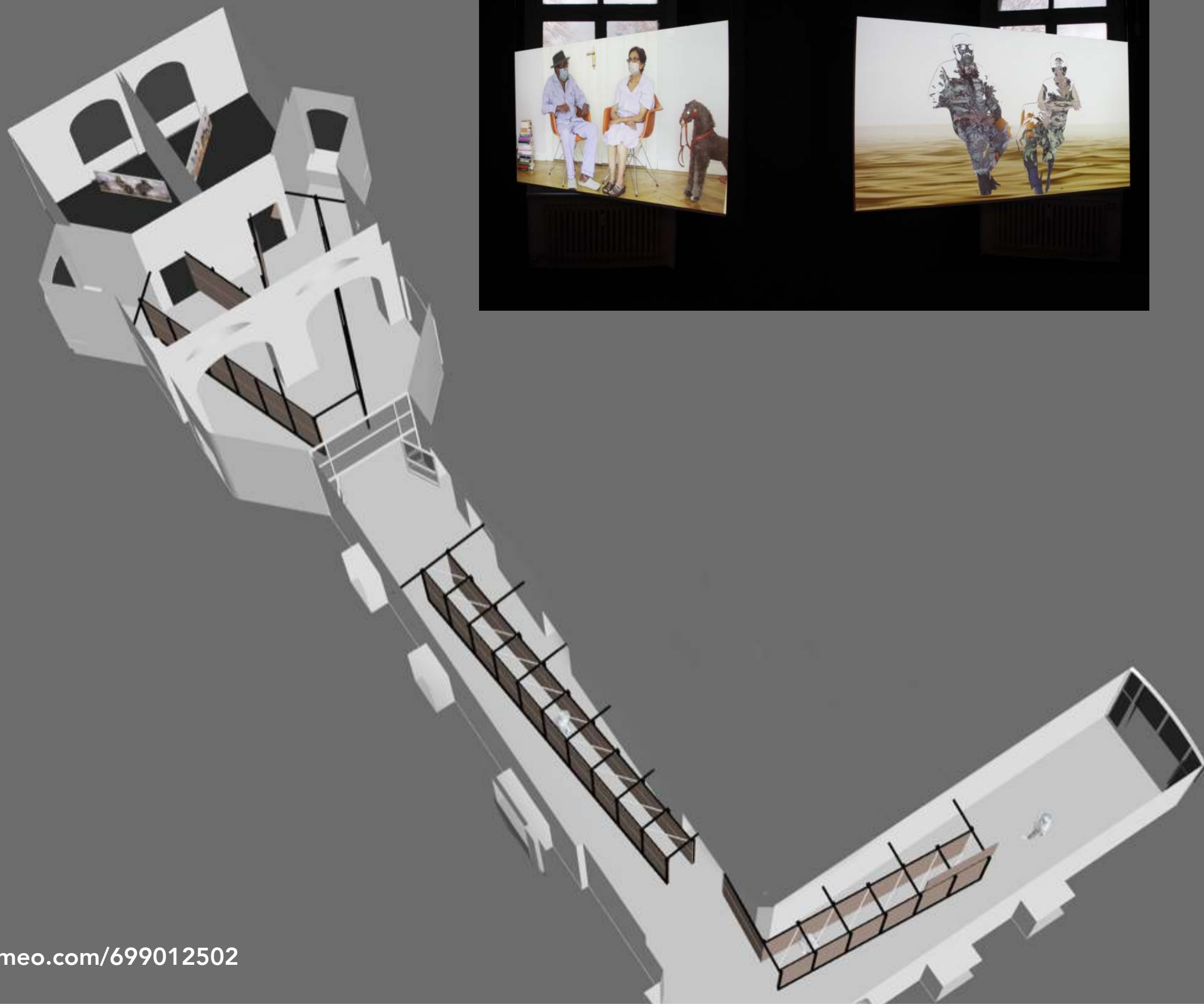
Eingang



Raum 11



immersive sound/video installation



The Calling 2019



RUBIN CLAPPING WITH STONES: ART AND ACTS OF RESISTANCE

OPENING
CELEBRATION
FRIDAY AUG 16
6:00–11:00 PM, FREE
MUSIC BY
DJ TASHA BLANK

FEATURING
Lida Abdul
Kader Attia
Nadia Kaabi-Linke
Naiza Khan
Kimsooja
Pallavi Paul
Shahpour Pouyan
Ibrahim Quraishi
Nari Ward
Hank Willis Thomas

CURATED BY
SARA RAZA

The wonderment of creating an extended moment and its impact of the ritualistic violence on the fragile body through an actual instrument is supported by the emptiness of the process itself: a single violent action in duration that changes the body, space and time in an immediate atmosphere.

The 21 original violins were made in Iran, Afghanistan, Syria, Yemen, Pakistan, Iraq and Sudan and collected and sculptured by the artist. The complete work makes part of the permanent collection of Devi Arts Foundation, New Delhi and was part of the Kochi-Muziris Biennale 2011-2012. The work will be shown at the Rubin Museum of Art, New York August 16th 2019 – January 6th 2020 curated by Sara Raza as part of "Clapping with stones and Acts of Resistance."

Originally commissioned by Les Cordes de St. Ouen, France in collaboration with the Rosenberg Museum, Bratislava, Galerie Mains d'Ouvre St. Ouen, Kunsthalle Wien (Vienna) / Impulstanz Vienna / Galerie Lumen Travo Amsterdam /



a sculptural installation

In *THE CALLING*, the remains of originally 21 exploded violins are exposed together with the coffins in which they will be buried and a video of the explosion.

The explosion took place during a process of 7 days at the Kunsthalle Wien (Vienna, Austria).

Inspired by the Fluxus-movement, *THE CALLING* sets out to capture the accumulative explosions in a composition, thus capturing the complexity and fragility of creating a heightened reconfiguration of memory of a destructive event that takes mere seconds.

1



a work in 3 parts

The 1st and 2nd parts must be handled with care since they are the actual remaining components of violins exploded

The 1st part of *THE CALLING* consists of 3 (or more) violin necks hanging on a white wall (see image), it is the remaining aftermath of the explosion.

The 2nd part consists of 3 (or more) self-contained mini coffins standing under the violins (see image) with the destroyed components of each of the numbered violins inside the coffins, some boxes are open, others are closed.

The 3rd part is the video of the very explosion. The video is multi-colored (blue, greenish, black & white) and comes with a sound scape. Duration 06:14 min, to be looped.

2

the video:

camera / sound: Ibrahim Quraishi
editing / color correction: Stanisław Liguziński

duration: 05.14 min (in a loop)

filmed at KunsthalleWien (Austria)

During a period of a week the public could witness five times a day the explosion of a series of 21 violins. The remains of each violin were exposed next to their coffin. The installation was open to the public in the weeks after. The performative action and installation were awarded with the Prix Jardin d'Europe in Vienna.

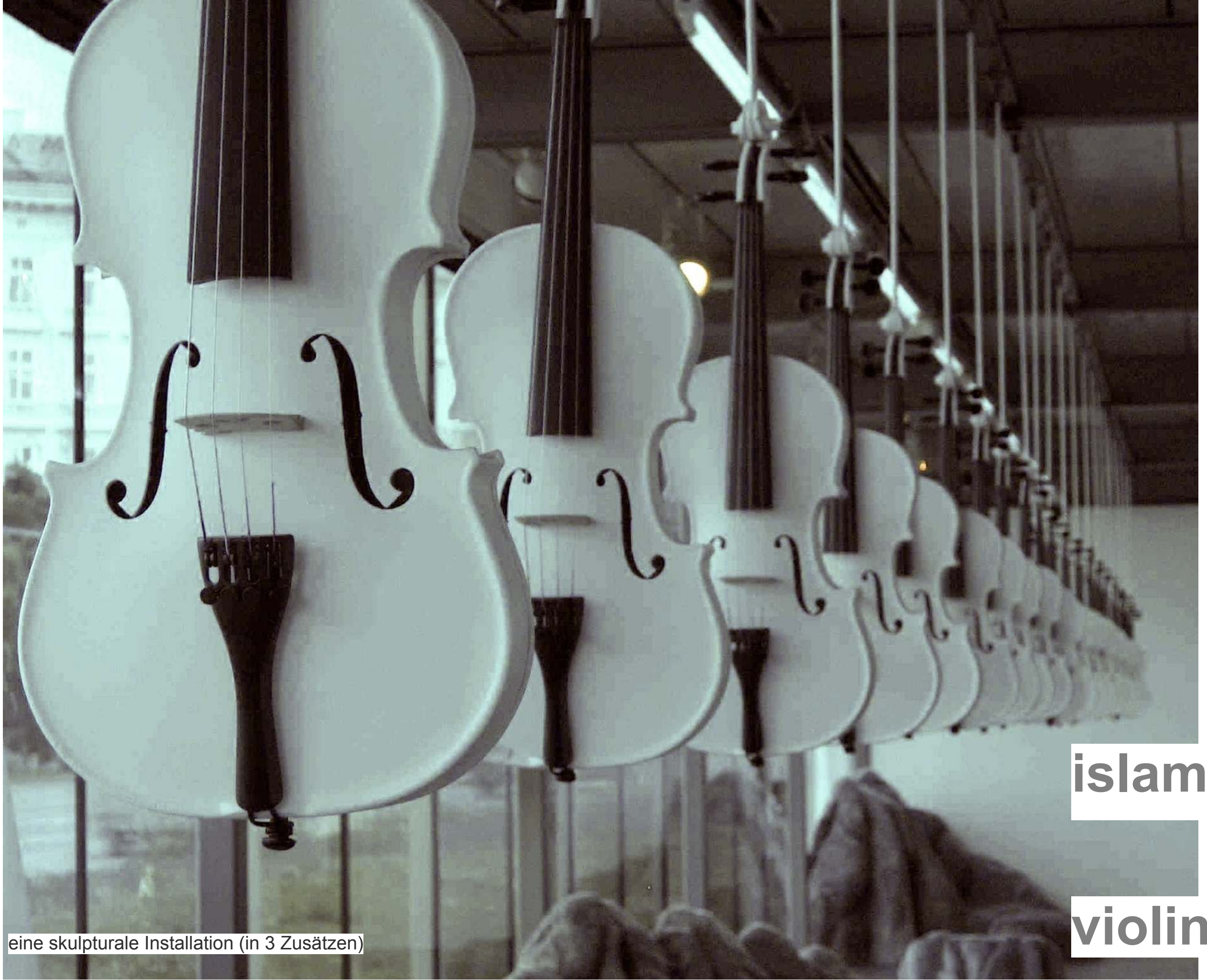
<https://www.youtube.com/watch?v=-aqwGwobjhk&feature=youtu.be>



5







eine skulpturale Installation (in 3 Zusätzen)

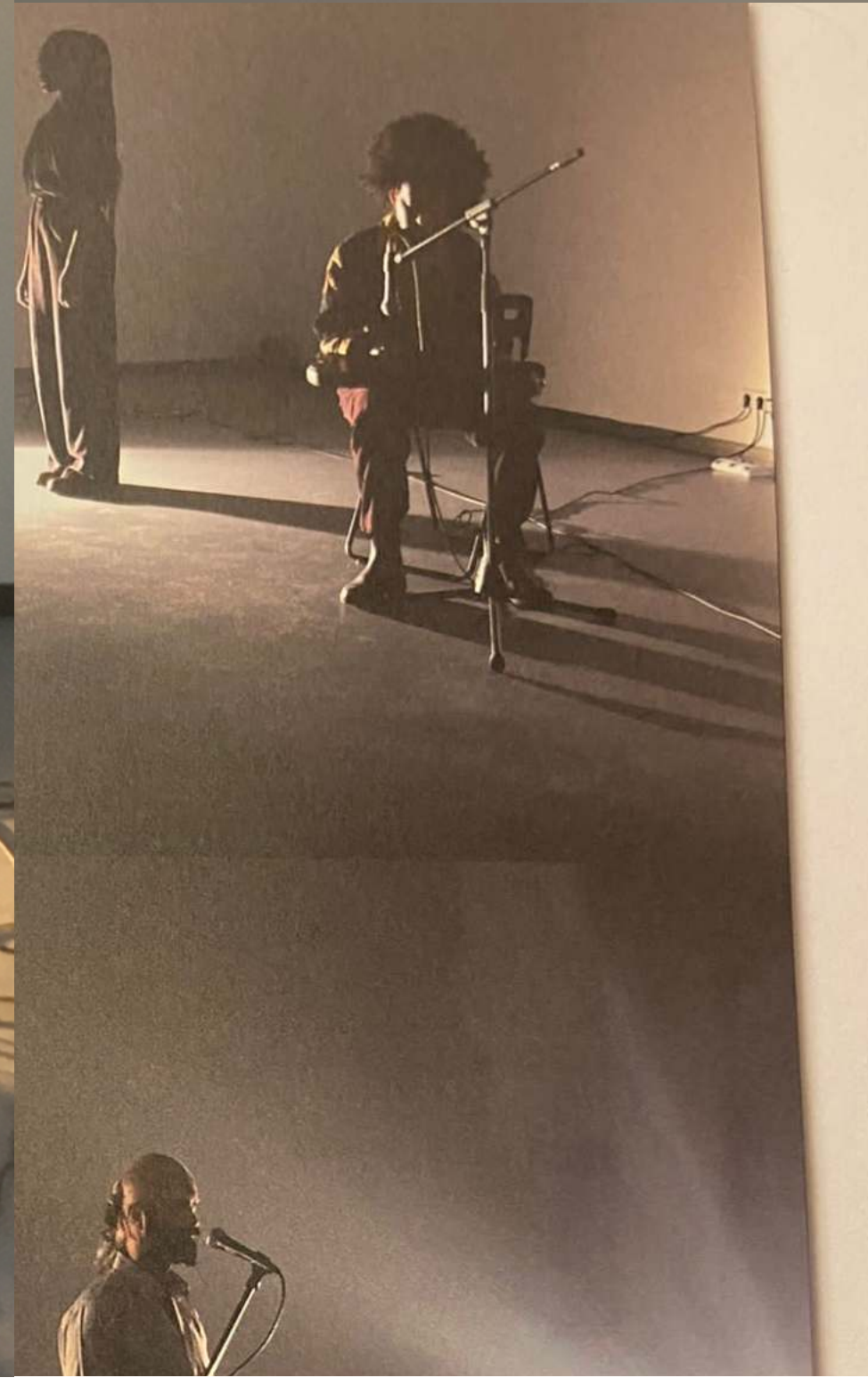
islamic

violins



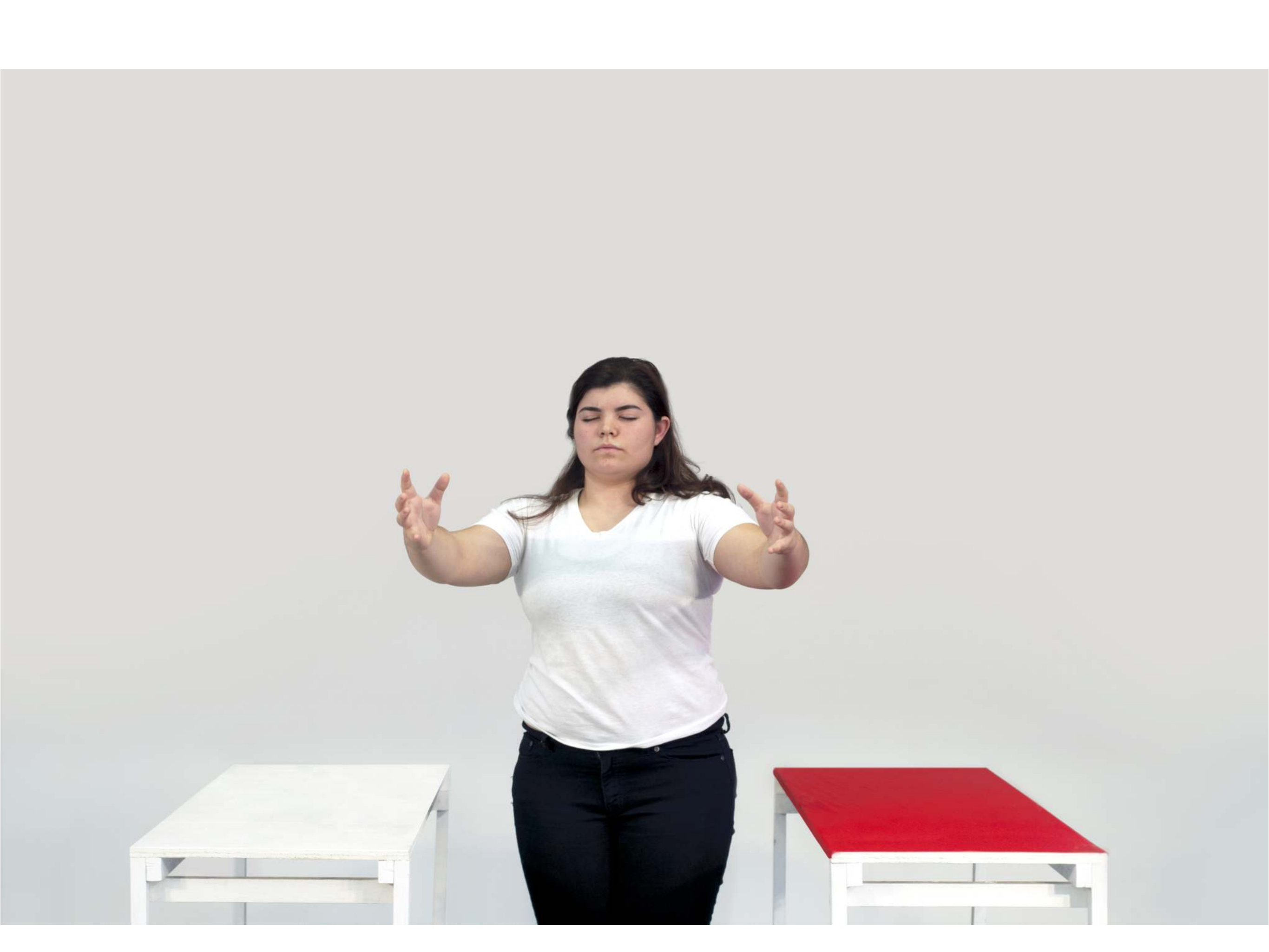
Figs. 136–137 Ibrahim Quraishi, *Stories of Almost Everyone*, 2018, performance with Özgür Erkök Moroder, Binta Diaw and Olani Ewunnet, photos by Galerie Wedding

Solvej Helweg Ovesen
Bonaventure Soh Bejeng Ndikung
Ute Müller-Tischler





Lost Codes 2015- 2019



Live-Performance, Film & Photo-Installation



Crone Berlin / Lumen Travo Amsterdam /
. Venice Pavilion 2, Magnatism - PNGD Warsaw

<https://vimeo.com/137944699>

Live-Performance, Film & Photo-Installation



Ibrahim Quraishi Dreaming Arizona

JULY 25 - AUGUST 25, 2011



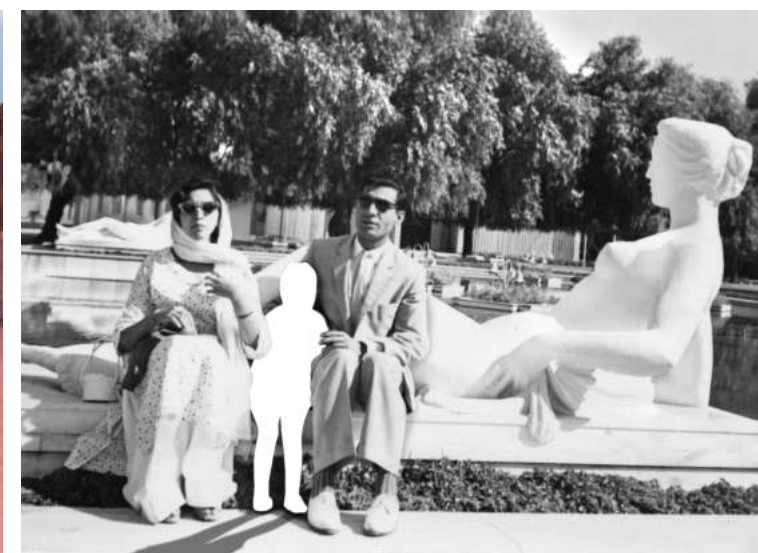
7 Film and 7 photo-Installation
technique :

In Dreaming Arizona , a metaphoric journey through the legendary Highway 64 is created to expose the end of cowboyism through a series of 7 films within 7 different time frames, structure and inner sequences with a double set of 14 different of photographs exposing the emptiness of this iconographic land within all its hollowness. Within this installation of film, video and photographs a sculptural element is materialized in the presences of 30 action soldiers, all in their static uniformity of emasculating American power.



family portrait series 2013





Series of mixed media works (photographs, paintings, drawings) based on family-photos In Family Portraits, Quraishi explores both the presence and the absence of himself and his close family in the greater Middle East, fact mingling with fiction, identity becoming a series of hypothetical statements.

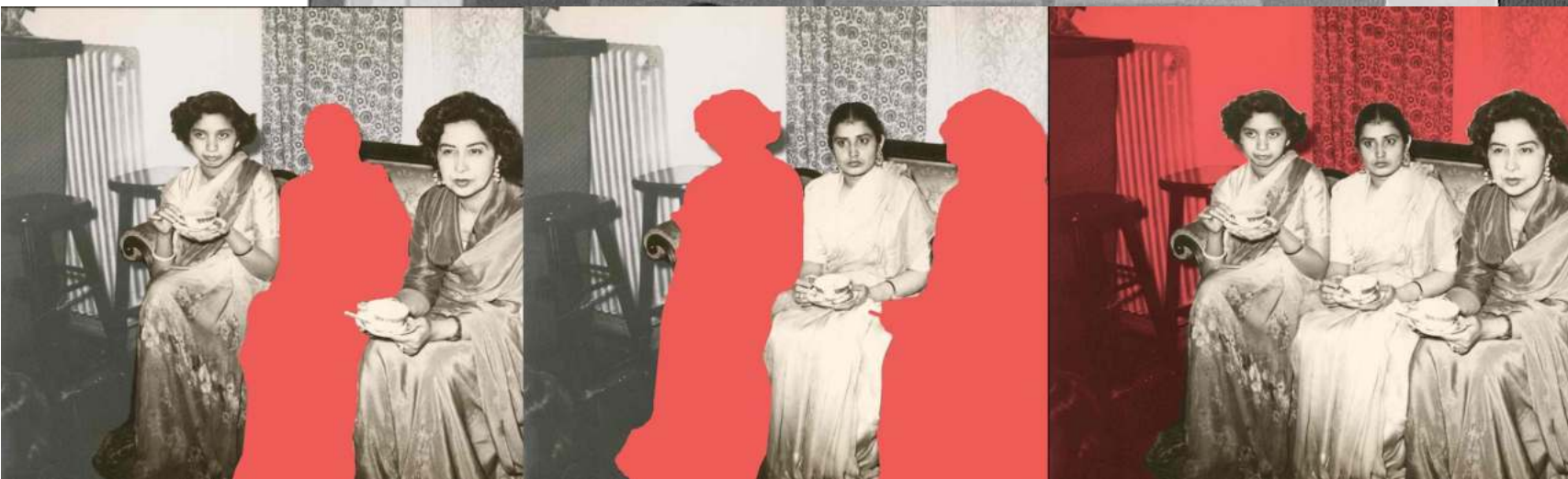
mixed media, photographs & acrylic paint, archival material, pigment ink on cotton paper.
variable print sizes : 62x80cm / 36x55 cm/ 43 x 60 cm / 33x50 cm / 49x 57 /
Edition of 3 + 2 AP

2013 - 2018
Archive material,
photograph and
acrylic on
cardboard

52 x 58 each cm
Edition of 3 + 2AP



Roses 1 & 2



High Tea, 2013 - 2018
triptych, archive material,
photograph and acrylic on
cardboard
36 x 120 cm



A so-called Princes

2024

mixed media
installation, silk screen
inked, cibachrome
print on 3 layers of
Perspex glass in wood
construction.



***Woman in Hitchcock*, 2015 - 2018**

Mixed media, 5 layers of overlapping translucent silk net, ink and acrylic print on hand woven cloth

70 x 60 x 18 cm

Unique

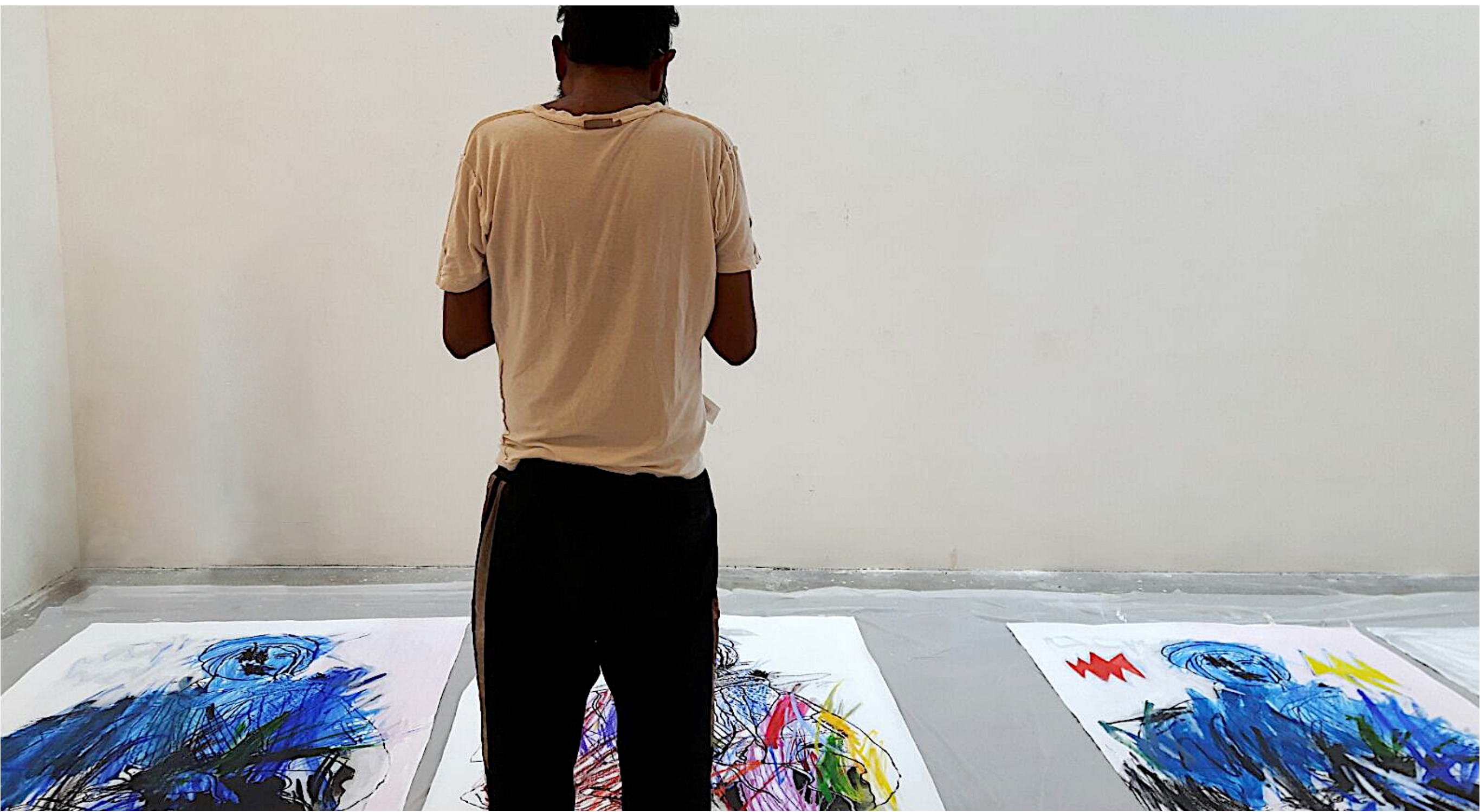


M Portraits 2013- 2016



M Portraits Series 2016

set of six - technique : slikscreen ink,
chalk, crayon, acrylic paint on canvas:
size: 115 x 85 cm



anamorfose

norscq / perroud / quraishi
six (6) - channel immersive sound
and video Installation





<https://vimeo.com/24298899>

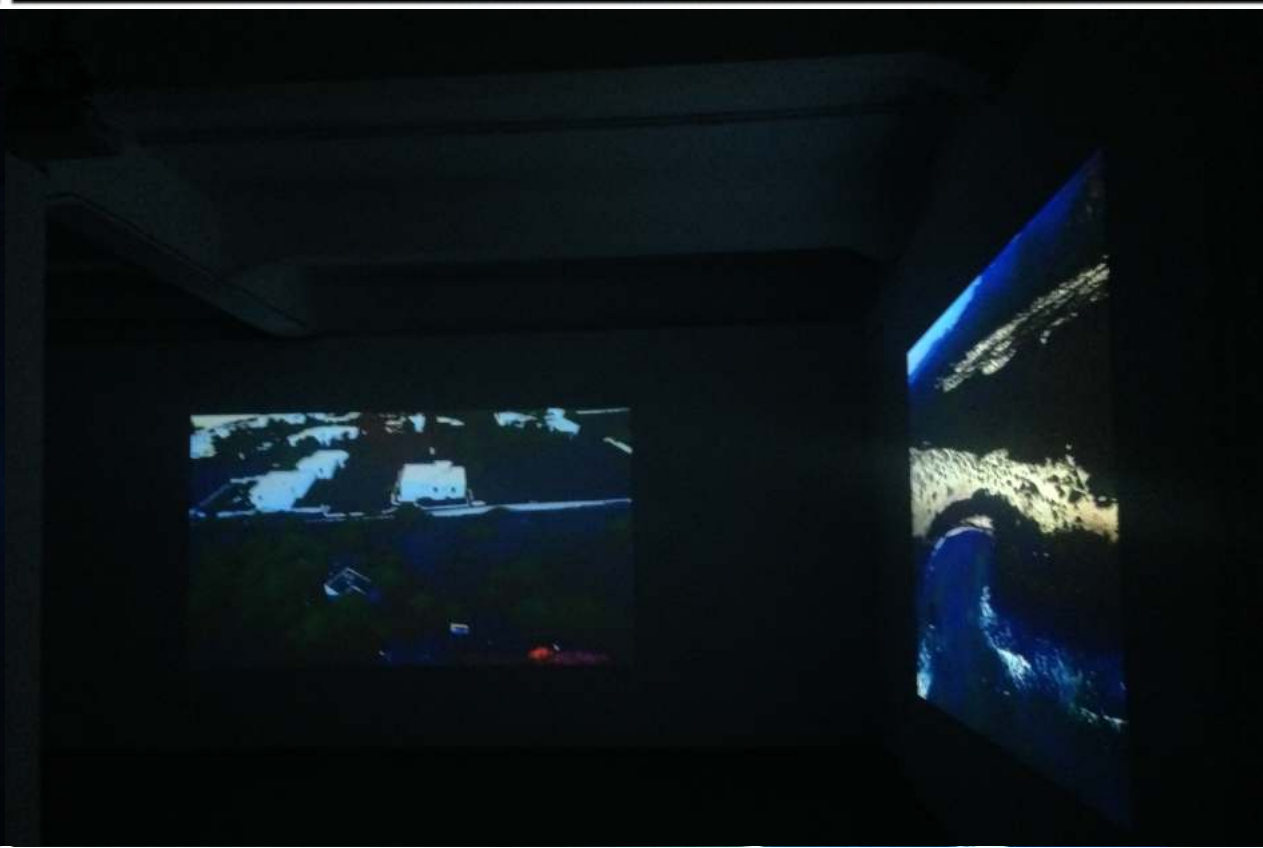


Inversion of boundaries 2013

Sculpture. Materials: mixed-media, wood, plastic, oil, acrylic, ink,
analogue photos dimension: 140 mm / 400 mm6
lacquered "children", boxes painted and hand sculptured reflect the
deliberate encasement of a geographic location cruelly frozen and



Radius 2017 -2025

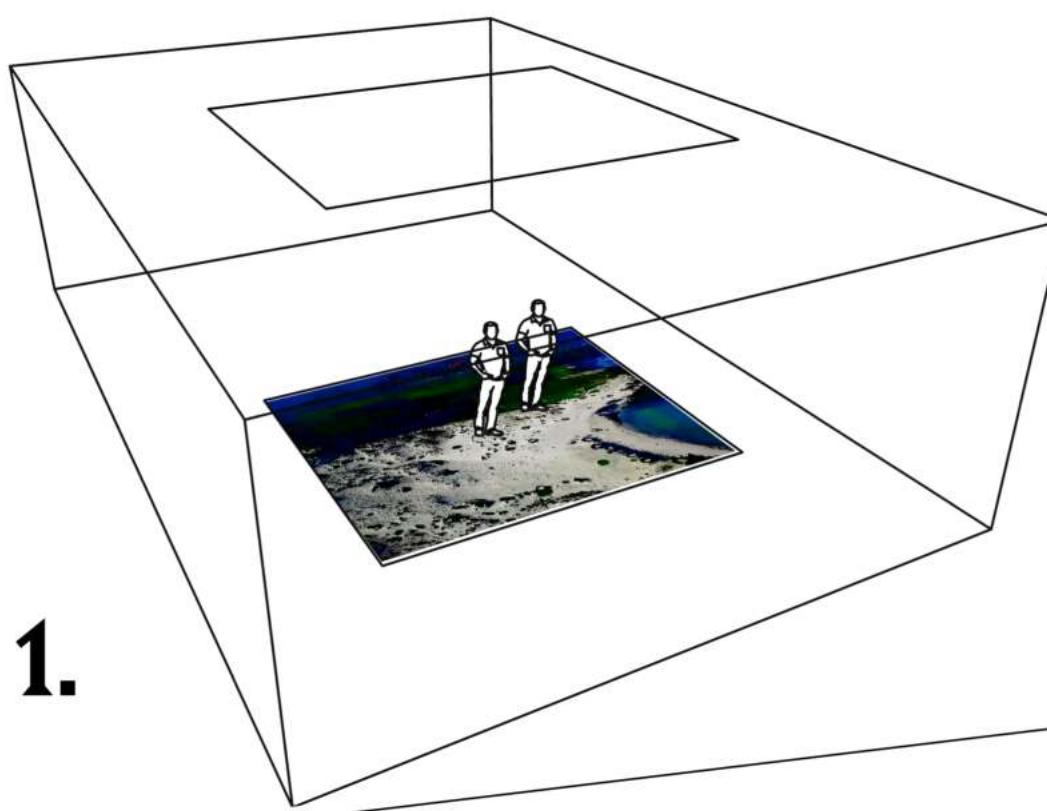


Home made drones. Inside a military industrial complex of the Middle East.
The work is a two channel immersive video, interactive installation and photo series.

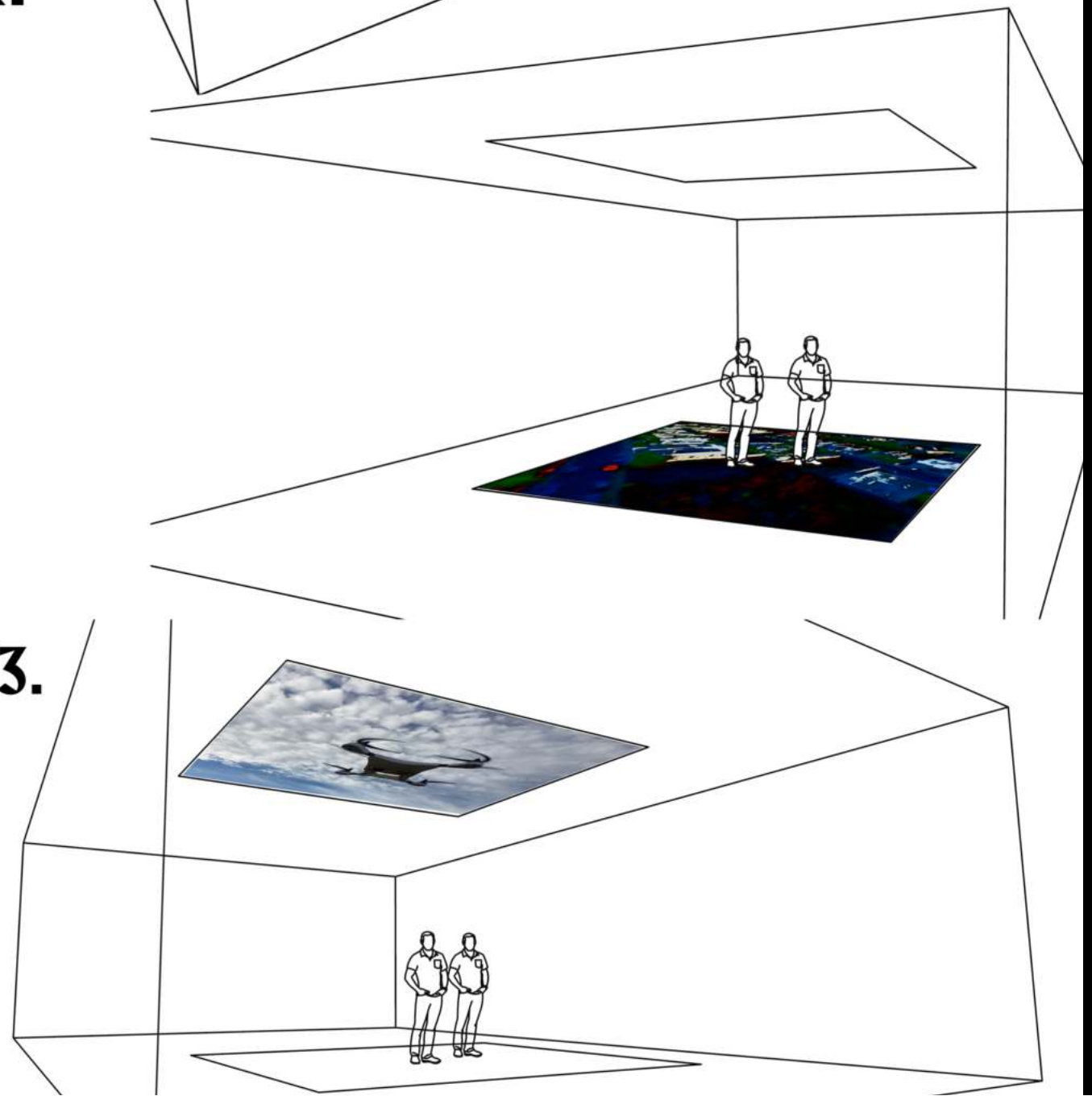


RADIUS 1 & 2, sample photo prints - 4/8 presented - series of 8 prints of varying sizes

1.



3.



Installation Interactive Simulation

<https://vimeo.com/382759191/02d9a142ed>

Interaction Demo With Stills Sample

<https://vimeo.com/382759329/29ac5e5b51>

Utopia I

TowerProject - Prototyp: Künstlerhaus Mousonturm Frankfurt 2017



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

UTOPIA I | SUBJECT

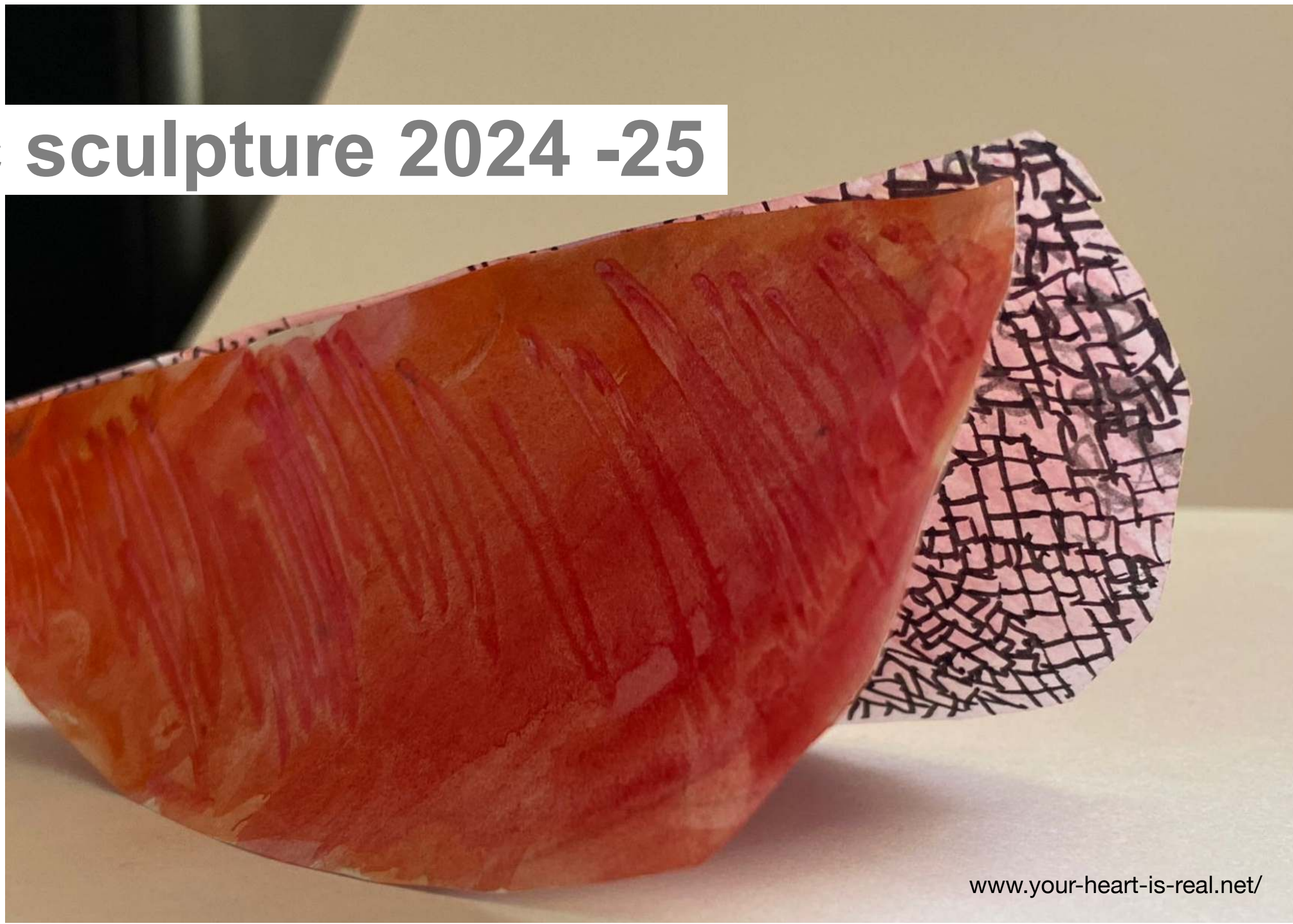
Utopia I is an artistic endeavor for the revitalization and reactivation of creating model structures. Within any given area that have been essentially abandoned or destroyed through over commercial concentration within. Our project aims to create a small physical tower that strengthens the autonomy of a neighborhood by developing a self sustainable model where vegetation, fish and rice are grown in any given urban area and moment without the use and or even abuse of land and the local resources.

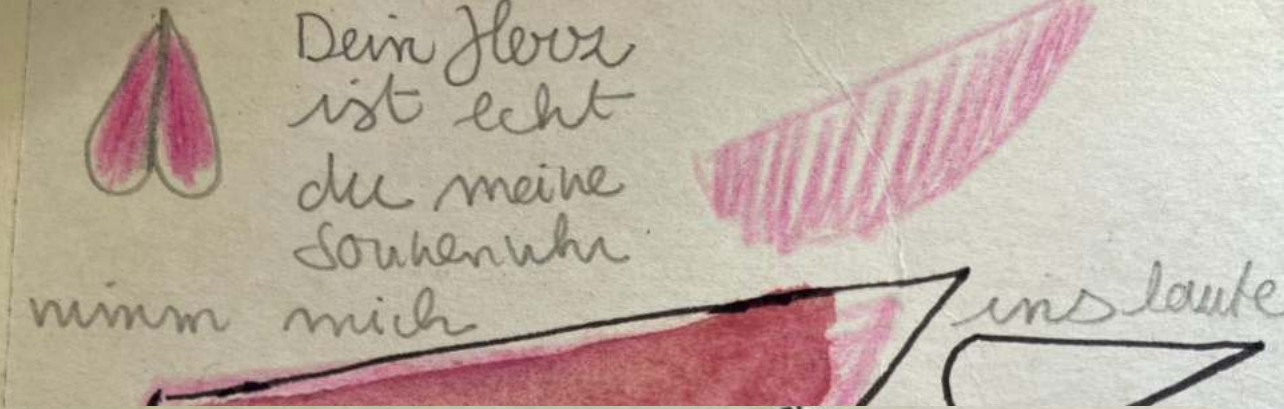
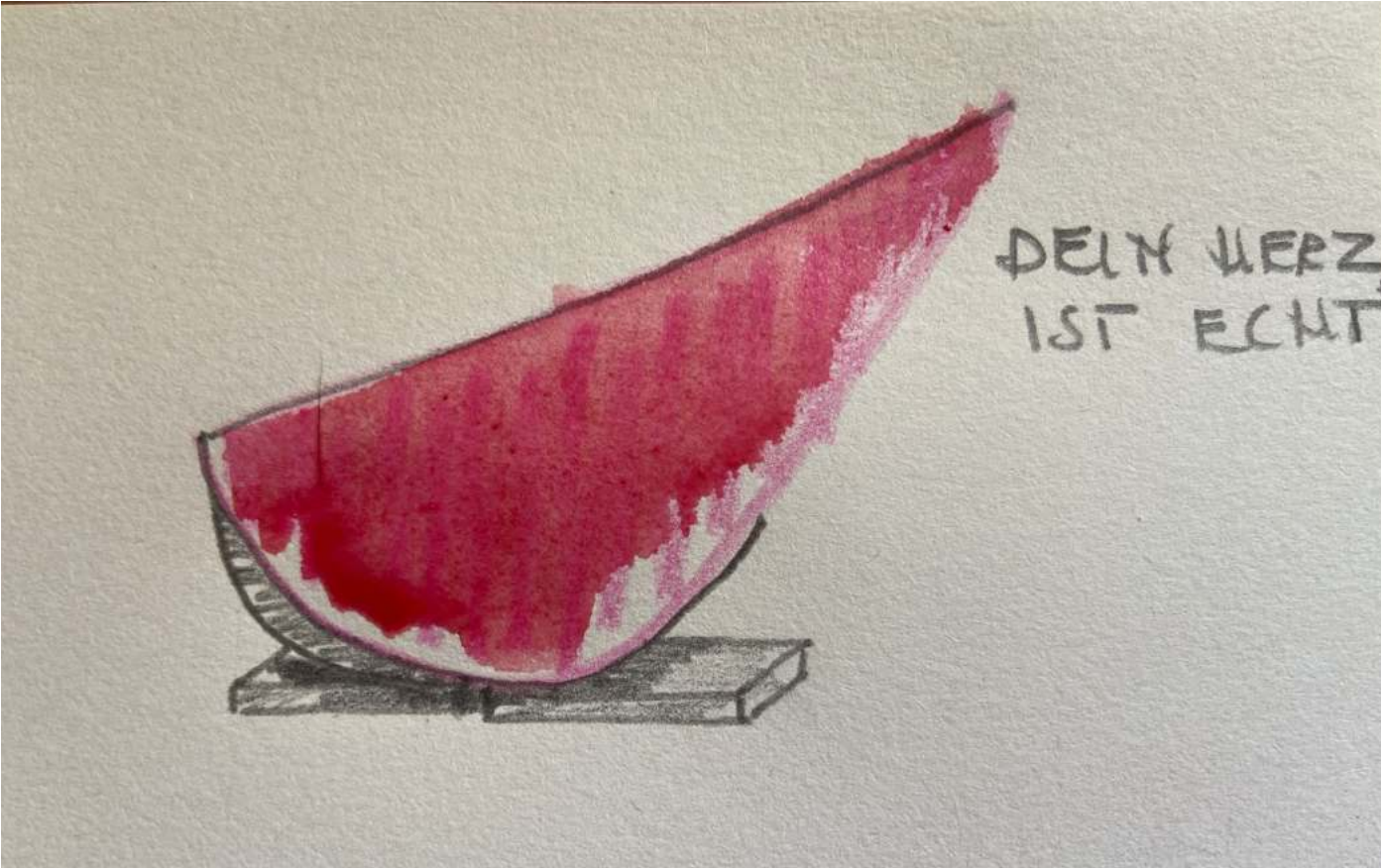
Given the actual catastrophic environmental state a large part our globe is in. As artists, architects, engineers, sound designers, conscious business persons and social scientists, we have chosen to attempt at an actual portable tower model. To create an sustainable laboratory where a possibility exists to implement a self-sustainable feeding mechanism. That is easily attainable with the uses solar energy to power. And drive the engine so that vegetable and rice can easily grow without the burden on the environment.

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

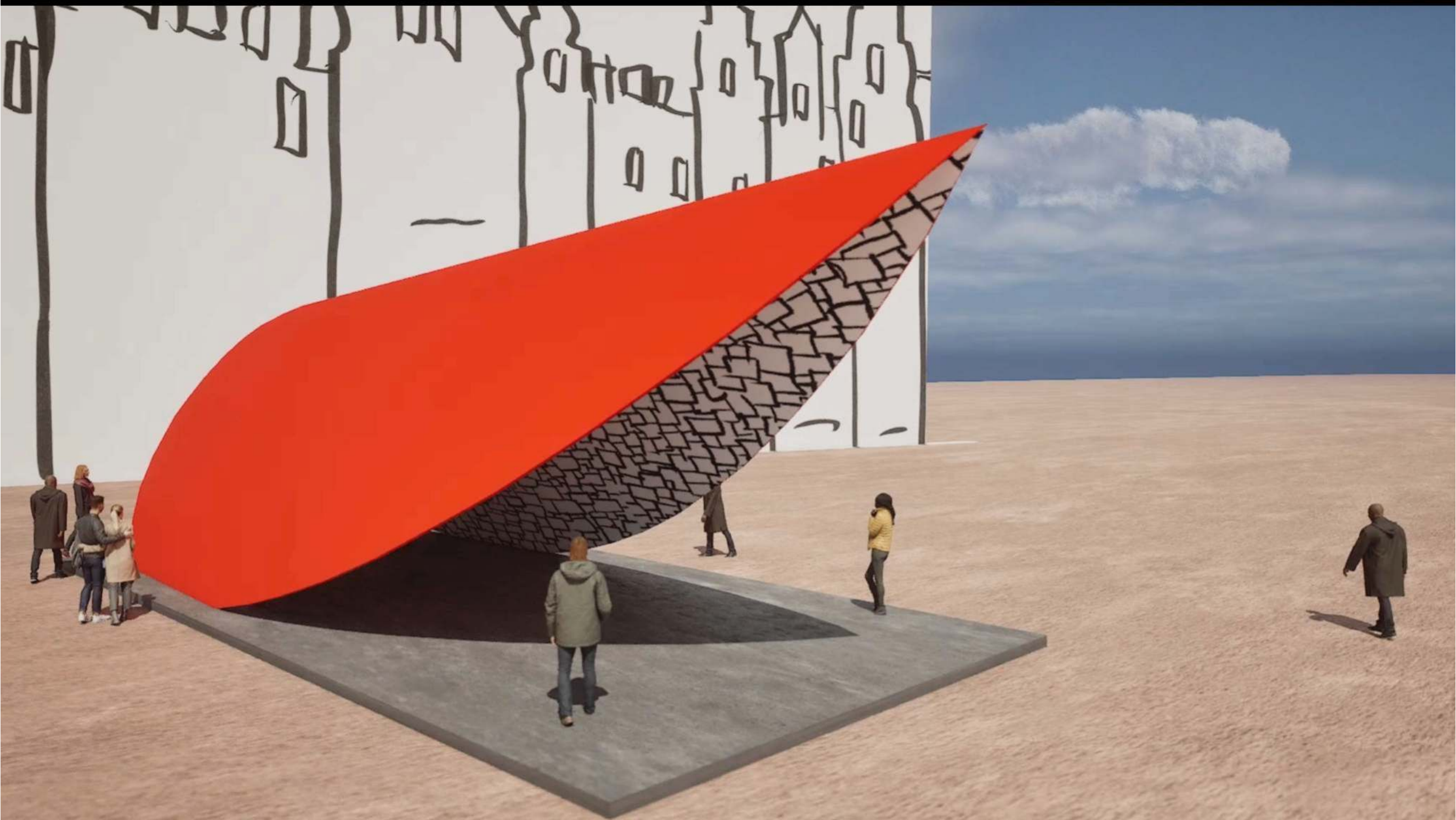


public sculpture 2024 -25





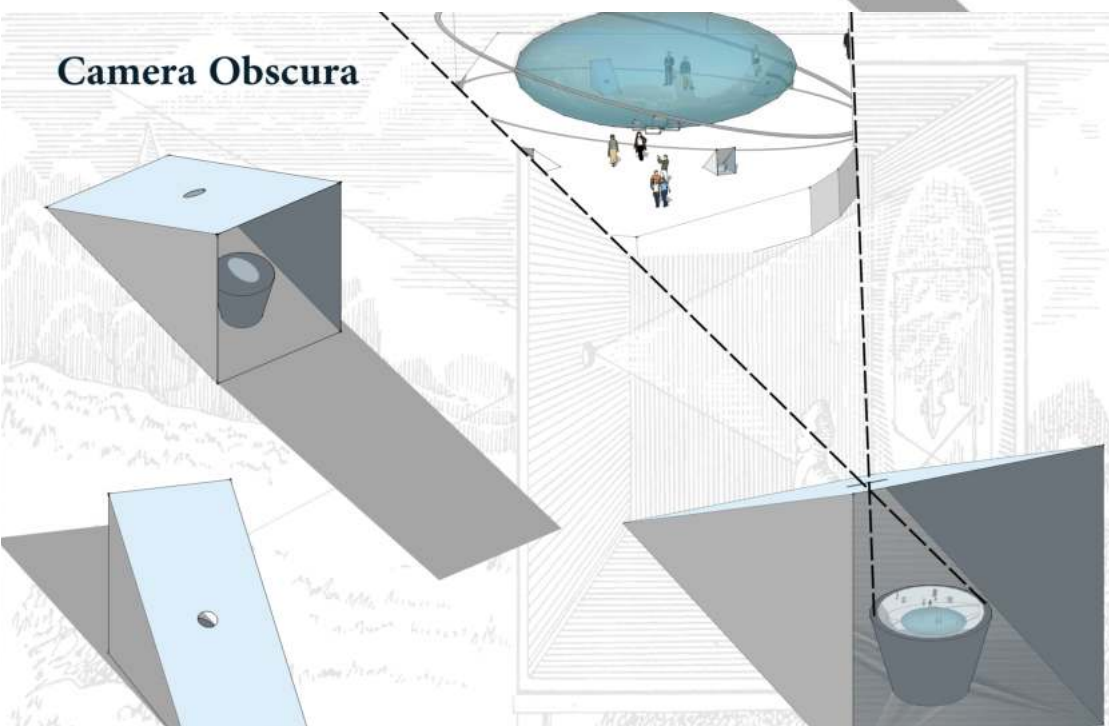
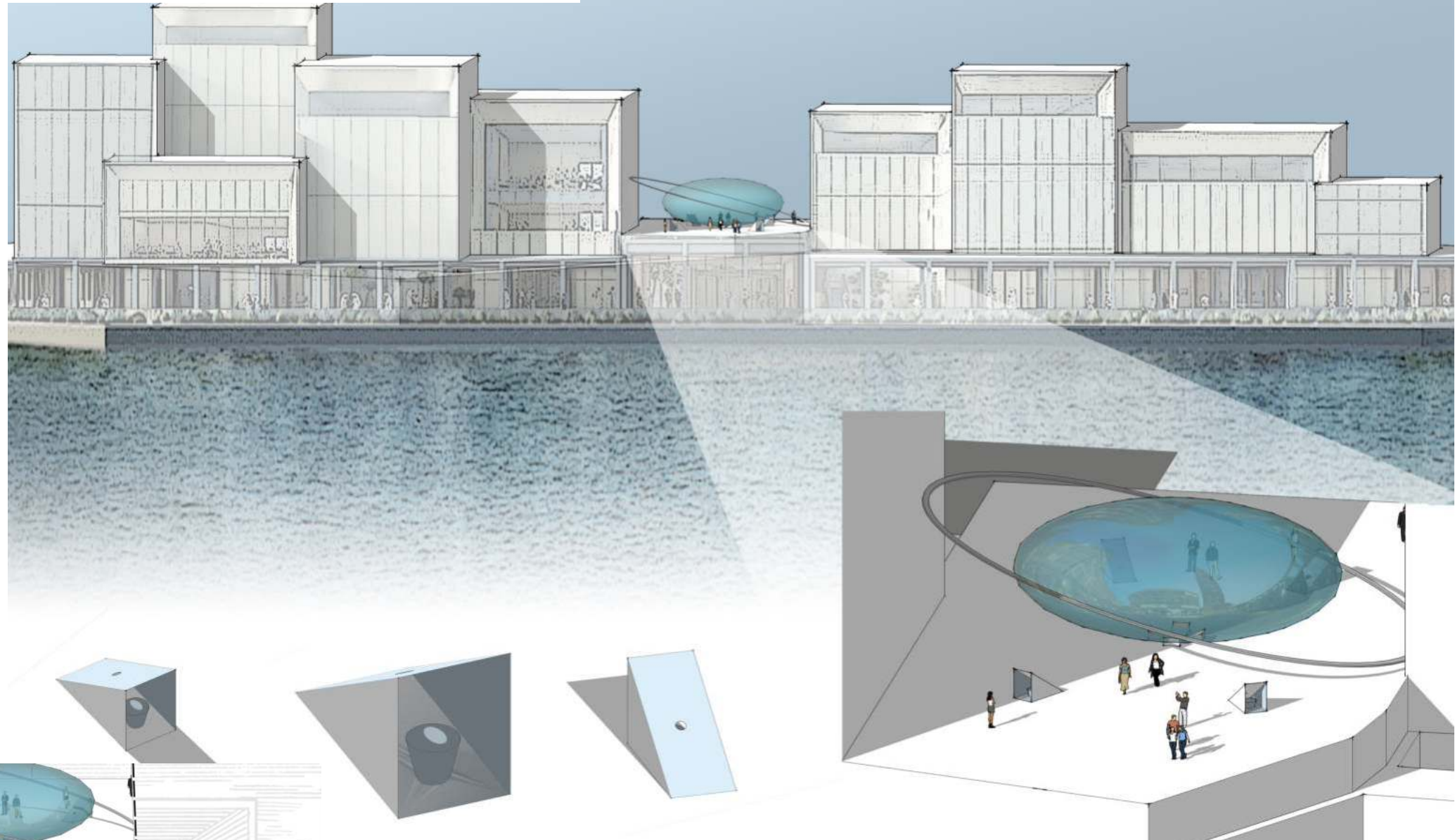
Partnership with
TRANS-MEDIA-AKADEMIE Hellerau e.V. Dresden



Dein Herz ist echt / Your heart is real

Planet reflex

architectural sculpture proposal

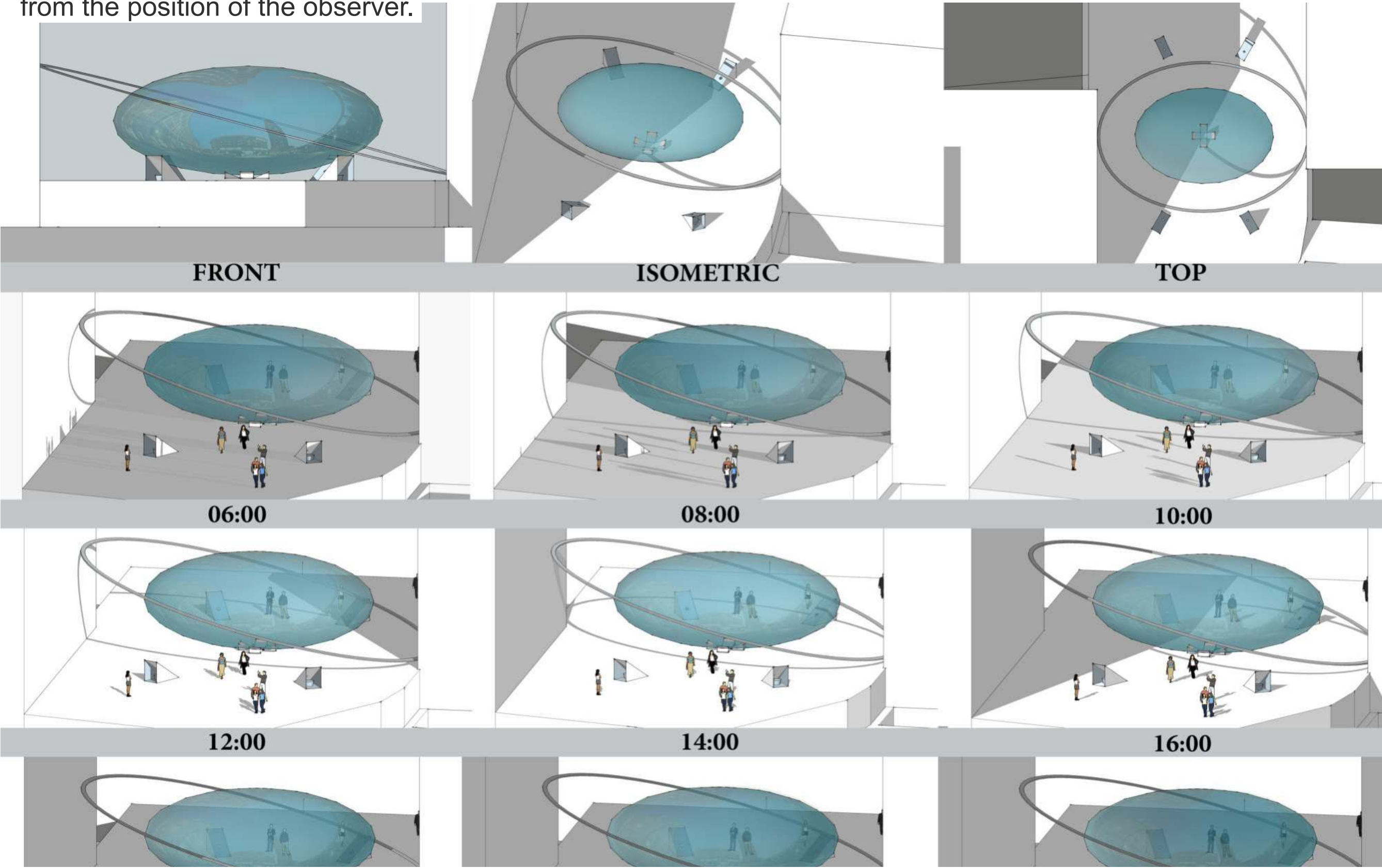


PLANET REFLEX is architectural sculpture design: a proposal for public space. The sculpture works with the natural light of the sun, catches it, directs it and sculpts it into a play of light, public, objects and environment.

Throughout the day, the reflective surfaces will rotate around the sphere and would reflect daylight in different positions and at night it would cast artificial light. The sculpture's temperature will gradually change from cold $\sim 5000\text{K}$ to warm $\sim 2000\text{K}$ reflecting the

journey of the sun on the other hemisphere. When aligned, this sculpture would create a spectacular upside-down image of the public space around the viewer, in a way that if you want to see it or record it in your selfies, one needs to get engaged in the game of circling around the sphere to find a right angle as the sculpture will never stay the same and will change accordingly to the position of the sun light as in the anamorphic images.

The sphere of the sculpture itself will be made from glass that allow to look through it aligning the angle of light from the position of the observer.



 BERLINER PROJEKTFONDS;
KULTURELLE BILDUNG

 **arsenal**
institut für film und videokunst e.V.

Bäumchen wechsle dich - *Change little tree*

an artistic research & film with Carl Humann Grundschule Berlin
co-mentoring: Ibrahim Quraishi with Alex Weiss, Eunice Martins,
Rubén González Escudero

with interviews and guest appearances by: Stephan Wahner, director of the
Carl-Humann-Schule - Komi Togbonou, actor and MIR EXPRESS - Ute
Waldhausen & Yves Fontanillen (DE & FR), the punk band. as well as with the
sociologist Dr. Ingrid lente & Oliver Baurhenn curator-cultural critic. Film
consultant Gabriel Smeets.

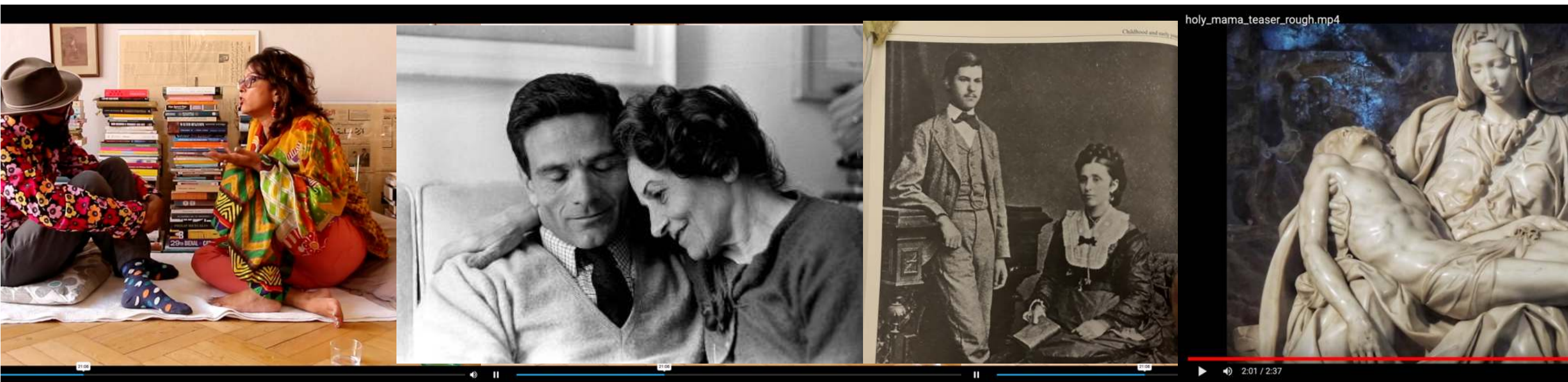


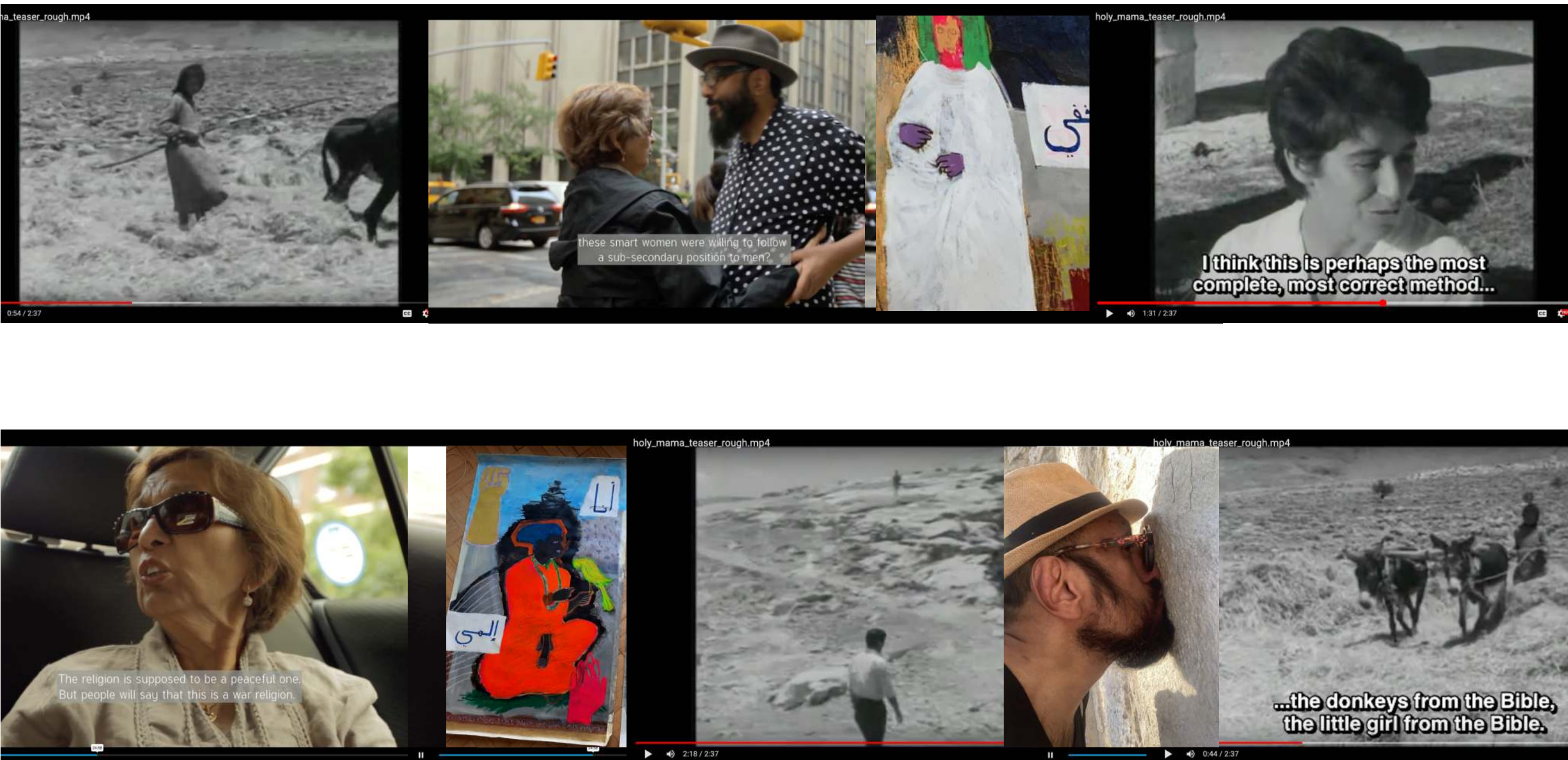
<https://vimeo.com/798940507>

HOLY MAMA - 2025 (expected completion of the film)

The film combines autobiographical material (interviews, reenactments) with footage of Paolo Pasolini's journey to the Holy Land and thus also with his poetics, which attempts to penetrate the heart of monotheism.

Produced by the German-Italian producer Flavia Oertwig, artists include: Hanna Schygulla, the Israeli-Palestinian artists duo Noa and Mira Awad, Fawzia Afzal-Khan & unpublished archive materials by Nawal al Saadawi, the recently deceased Egyptian feminist..





Holy Mama follows the structure of a road trip. Ibrahim, the main character, travels from Berlin to Rome, Tel Aviv, Jerusalem and southern Italy in search of the Holy Mama in Islam, Judaism and Christianity. There are two intersecting storylines: on the one hand the film footage of Pasolini's search for the St. Matthew Passion in the Holy Land and on the other Ibrahim's conversations with his mother, Nasim Fatima Bukhari, an old-school feminist, who defends her perspective that Islam is only interpreted in a male way, her reading of the Koran, and that women are also partly to blame for this, as they rarely defend themselves against the male gaze. The film is accompanied by a continuous voice-over by a commentator. Ibrahim attempts to reconstruct a Christian and a Jewish Holy Mother. In addition, episodic historical narratives are interwoven, forming parallels with Pasolini's commentary on Islam, Judaism and Christianity during his explorations in the Middle East, which illuminate his deep, obsessive relationship with his mother, which is similarly intense as Ibrahim's relationship with his mother.

In his works, Pasolini presents his own mother as the Holy Virgin, the suffering Stabat Mater, who, like all mothers, literally has to create her son herself, who emblematically becomes the saviour in the eyes of the mothers. What is this delicate web of the mother-son relationship and how can one visualize the beauty, the danger and ultimately the horrors of this ideology? How, when and why does the son become a martyr, terrorist, dictator or a Holy prophet? And what is the intrinsic role of the Holy Mama?



VR EXPERIENCE (premiere 2024)

co-conception - artistic direction : Julia Braenzel / Stanislav Liguziński / Ibrahim Quraishi

- **“ROAMance” : VR Experience Team:**

Script : Stanisław Liguziński / Ibrahim Quraishi

Game programmers: Julia Braenzel / Jacob Brosda

Avatars: Marija Avramovic / Sam Twidale

Immersive sound - composition: Eunice Martins / Heidrun Schramm

Initial Environments: Itay Ziv

Voices: Komi Togbonou / Oliver Baurhenn /

VR Coach: Nikki van Sprundel

Dramaturg: Gabriel Smeets

Artistic advice: Ewa Majewska

Co-Prod: Revolver Films Amsterdam / Medea Film Factory Berlin

Supported by Medienboard Berlin-Brandenburg / Netherlands Film Fonds NL

