WORKS — PORTFOLIO

2015 — 2026



IBRAHIM QURAISHI

PHOTOGRAPHY · INSTALLATION · SOUND & SCULPTURE · VIDEO · VR · FILM · PUBLIC SPACE

ibrahimquraishi.net

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SELECTED WORKS

A selection of works, 2015 — 2026

PHOTOGRAPHY · MIXED MEDIA · INSTALLATION
VIDEO / VR / FILM · SCULPTURE · SOUND · PAINTING · PUBLIC SPACE

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01 — ABOUT THE ARTIST

“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.”



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 site-specific contexts and remaining open to intersubjective possibilities are at the core of his process. His research examines the dynamics of migration, dispossession, and cohabitation.

Quraishi has created site-specific works for institutions across the globe, exploring shifts between accepted citizens and non-citizens within highly rigid socio-political spheres, and the dynamics of migration, dispossession, and cohabitation that follow.

In his own words, Ibrahim Quraishi says:

“My process is research-based and site-specific, working across multiple media, including film, sound, performance and architecture.

“It involves connecting cultural material from different traditions with new technologies, and collaborating with artists from diverse backgrounds.

“This enables me to reconsider familiar forms and shed new light on issues of ecology, culture and identity.”

Selected Institutions

Documenta 14, Kassel · Museo Nacional de Arte, Mexico City · Kochi-Muziris Biennial, India · National Museum of Singapore · 4th Baku Biennale · Japan Foundation, Tokyo · MASS MoCA · Sharjah Art Foundation · Institut du Monde Arabe, Paris

Practice

Photography · Mixed media · Installation · Sound & sculpture · Video, VR & film · Works in public space









01 FILM · ROHFILM PRODUKTIONS

HOLY MAMA

> *"A man who has been the indisputable favourite of his mother keeps for life the feeling of a conqueror, that confidence of success that often induces real success."*
>
> — Ernest Jones, *The Life and Works of Sigmund Freud*, Vol. 1, p. 5, 1953

Holy Mama, an experimental film by Ibrahim Quraishi, takes Ernest Jones's observation on Freud not as flattery but as an indictment, and asks what the mother's unconditional devotion actually produces — and at whose expense. The film examines the mother–son relationship as the origin point of power itself, tracing the religious and cultural forces that shape it across the three monotheistic faiths — Judaism, Christianity and Islam — set side by side in a synoptic, comparative form that lets their parallel logics answer one another.



Pier Paolo Pasolini with his mother, Susanna Colussi — archival photograph.



Archival & reference stills for the film's three narrative registers.

Weaving together autobiographical material, documentary footage and artistic reenactment, Quraishi builds a multilayered reflection on the mother not as passive nurturer but as an active, if often unconscious, agent within power politics – capable of a violence she may never name as such. At its core lies the figure of the ***mammone****, the "mother's boy," a type Quraishi locates in the maternal indoctrination common to all three monotheisms – the mechanism by which this cycle of influence, and the confidence, entitlement and violence it can produce, is passed quietly from one generation to the next. The film intertwines archival footage of Pasolini's 1963 journey through Israel and the Holy Land in search of* ***The Gospel According to St. Matthew*** *with Ibrahim's own personal quest.*

CINEMATIC FORMS OF NARRATION

PRESENTATION OF THE THREE FILMIC SEQUENCES

Presented as a triptych across three equally sized projection surfaces, the film's content unfolds in a synoptic, comparative arrangement borrowed from biblical scholarship, where a ***synopsis*** *denotes the parallel reading of the Gospels in adjoining columns. Sound remains largely on a single channel, breaking into dissonance only where the content turns to chaos or discord. The three screens are not assigned by religion, but by outcome of the mother–son relationship: Martyr – Terrorist – Dictator.*





Komi Togbonou · on set, hair and wardrobe prep.

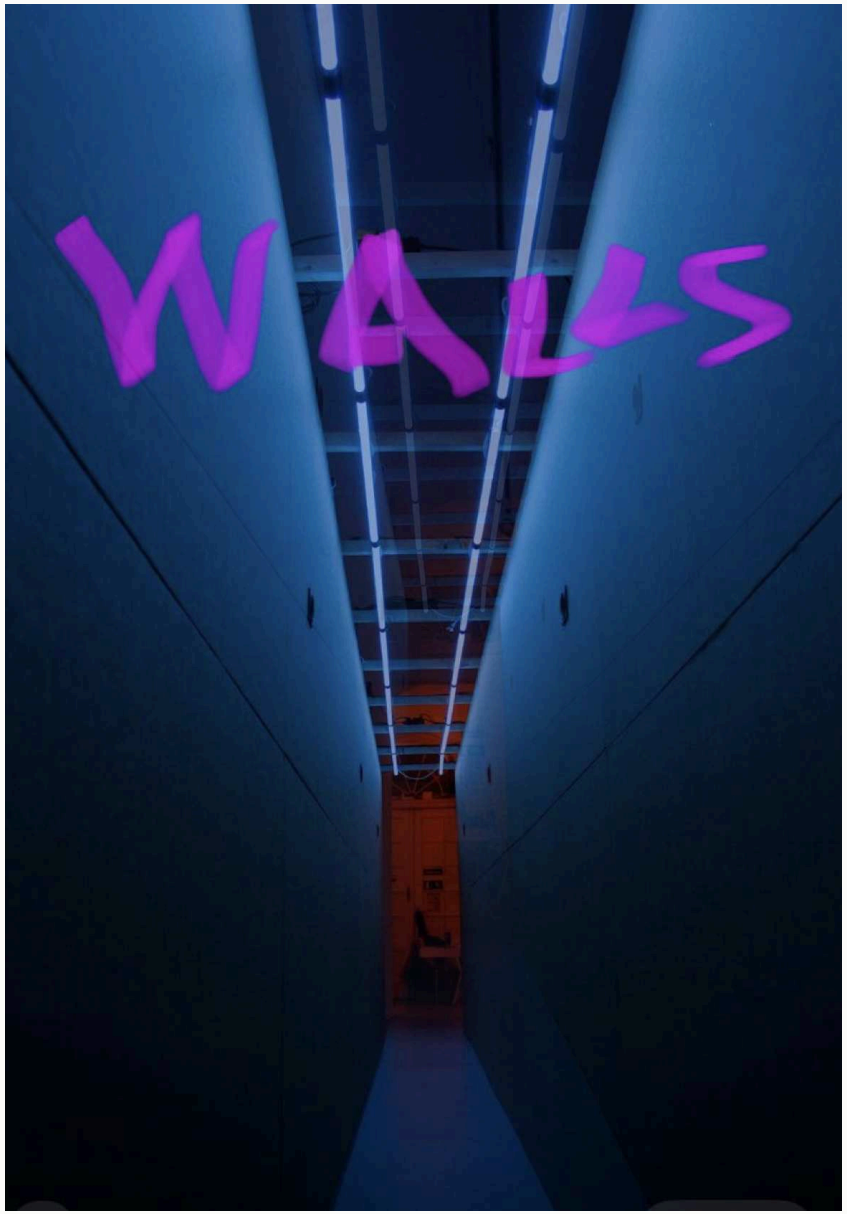
Credits

Produced by **Benny Drechsel** of RohFilm Productions.
Featuring Hanna Schygulla, Komi Togbonou, Seyran Ateş, Diego Agulló, Nasim Fatima-Bukhari, Neora Shem, Hilla Medalia, Fawzia Afzal Khan, Ayşe Orhon a.o.

Script: Gabriel Smeets / Ibrahim Quraishi
Cinematographer: Daniil Bielosheikin
Editor: Beatrice Babin with Toro Hirsch
Original Composition: Norscq
Set: Özgür Erkök Moroder
Sound Advisor: Oliver Baurhenn
Immersive Sound: MediaApes GmbH

Incorporates rare archival material by Nawal El Saadawi.

2025 MBB-Förderung für Experimentalfilme aus der Kunstmetropole Berlin



02 SCULPTURAL INSTALLATION · CANTATA

WALLS

a shofar cantata / immersive sculptural installation



Composition: **Ibrahim Quraishi**, **Eunice Martins**
Sculptural installation: **Ibrahim Quraishi**
Concept development: **Gabriel Smeets**
Arrangement: **Hiroyo Masumura**
Conductor: **Sara Isabel Grajales Tamayo**

21 musicians / ensemble · Languages: Hebrew, Arabic, Yiddish & German · Duration: 40 min

Open rehearsal: 10 Feb 2025, Schauspielhaus Dresden. Premiere — cantata & installation: Jan–Feb 2027, Stadtmuseum Dresden with Japanisches Palais, SKD Museums Dresden / PRPGND Warsaw.
t-m-a.de/projekte/walls-are-tumbling-down



Rehearsal space, Villa Wigman, Dresden — set-up for the 21-musician ensemble.

WORK IN PROGRESS

TOWARD THE PREMIERE, 2027

The cantata is written for shofar, voices and ensemble in Hebrew, Arabic, Yiddish and German. Rehearsals move between Villa Wigman and the Schauspielhaus in Dresden, where the sculptural installation is developed alongside the score rather than after it.

Open rehearsal · 10 Feb 2025 · Schauspielhaus Dresden
Premiere · Jan–Feb 2027 · Stadtmuseum Dresden
With Japanisches Palais, SKD Museums Dresden
Co-production · PRPGND Warsaw







03 INSTALLATION · SOUND — 2025

RADIUS

The Gaze Beyond Vision

Installation view — Lumen Travo Gallery, Amsterdam, 2025.
Credit: Giovanni Nardi.

Radius: The Gaze Beyond Vision makes a powerful statement in the discourse on the ontology and epistemology of machines as witnesses to the human condition. It explores themes of surveillance, war, and the evolving aesthetics of these phenomena through the lens of primitive, almost analogue sound and visual technology. This work delves into the cognitive presence of drones and the unsettling implications of their dual role as both observers and participants.

A work by **Ibrahim Quraishi**.

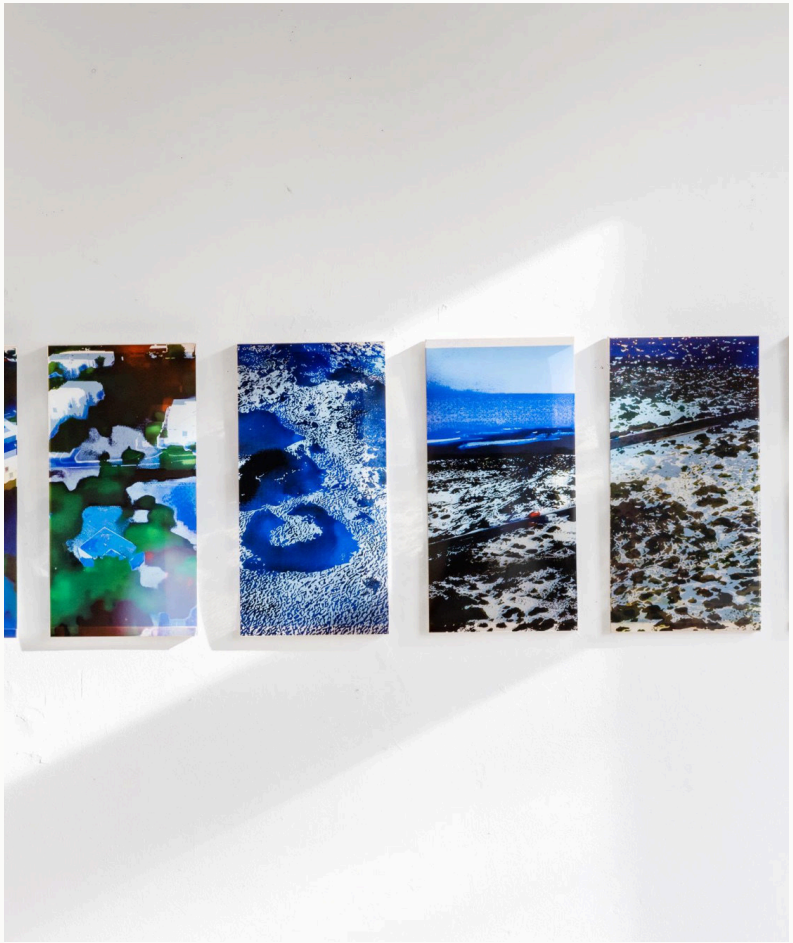
together with a pneumatic structure by **Luka Murovec**.

Sound supervision: **Oliver Baurhenn**
Curated by: **Jacek Sosnowski**

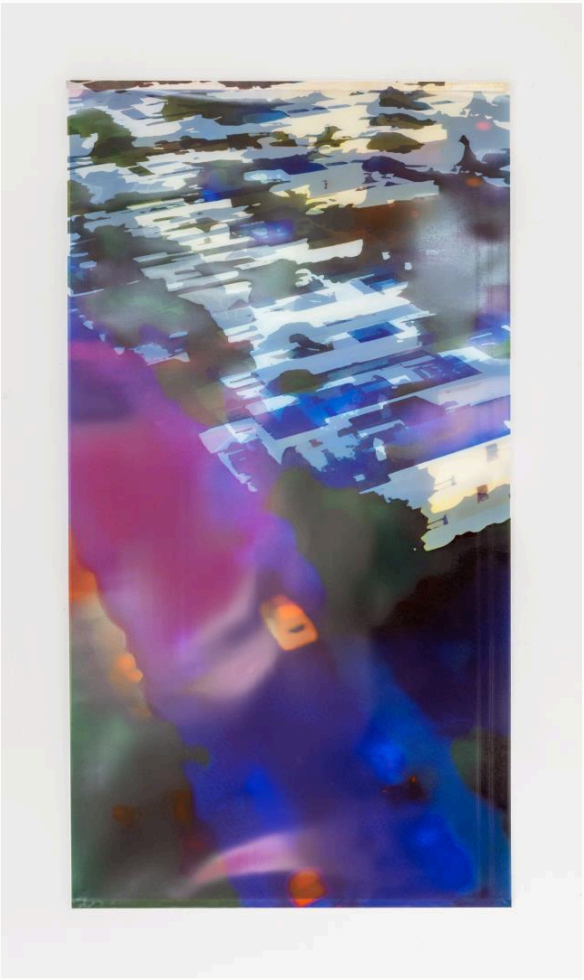
21 Feb – 21 Mar 2025
Lumen Travo Gallery, Amsterdam

RADIUS PARALLAX

002 — 006



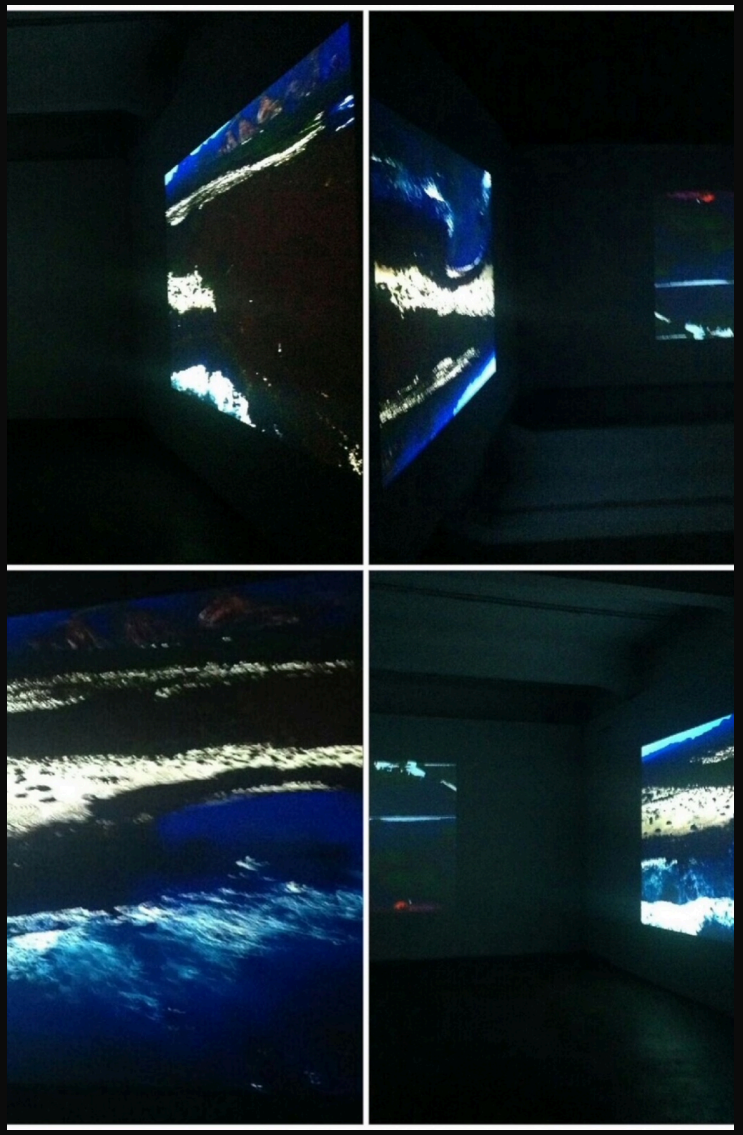
Radius Parallax 002–006 (2025). Assembled print on archival paper and foil, balsa wood. 41 × 21 cm (each).



Radius Parallax 001 (2025). 60.4 × 117 cm.



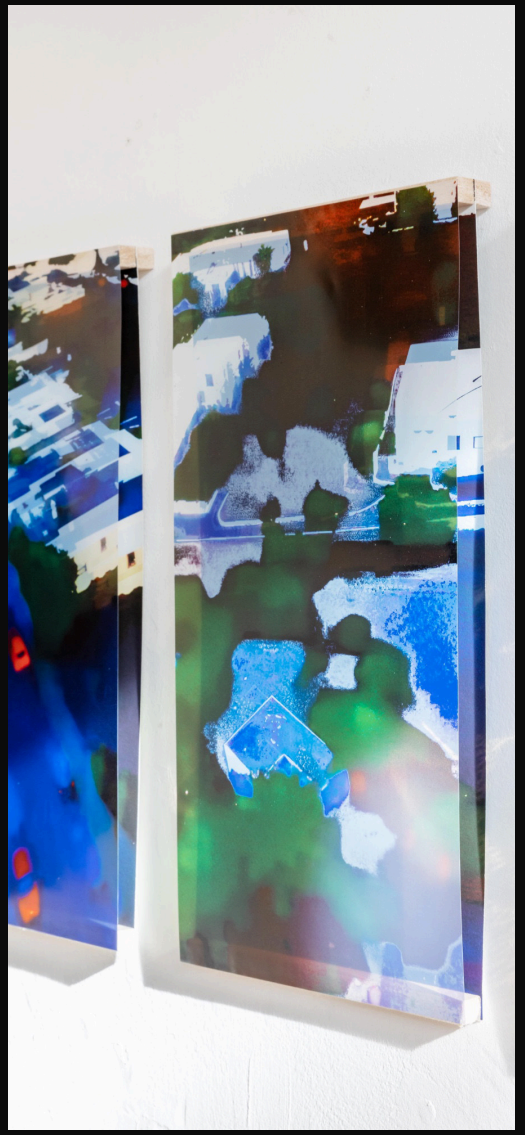
Installation view. Edition of 3 + 2 AP.



Four views of the projection in the darkened gallery.



Installation view — facing screens, aerial and coastal sequences.



Radius Parallax, detail — print on archival paper and foil.







04 VIRTUAL REALITY — TWO PLAYERS

ROAMANCE

ROAMance is a VR experience designed for two players at a time, reimagining traditional dating programs by removing the “check and swipe” approach. Participants embark on an immersive artistic and sociological journey exploring identity, intimacy, and relationships, equipped with VR headsets in a shared virtual world where image and sound evoke a captivating atmosphere.

roamancevr.com









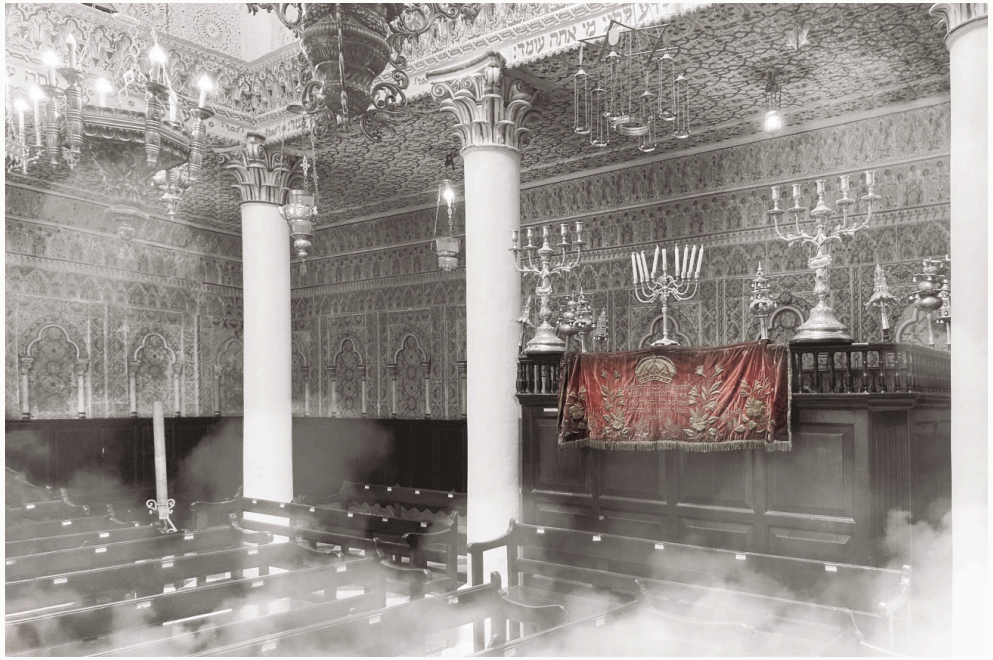
A BLIND DATE IN VR

ROAMance is a virtual reality dating experience for two people: a blind date where you get to know each other not by appearance, but by your inner selves. Two participants walk through an artificial desert together, asking questions and talking, devising the other's physical features from the interaction alone. After the quiz, the romantic boat trip and the club visit, you ask yourself whether you would like to meet again in real life.

It is not a classic game. As in real life, you have to invest to get something: openness, humour, courage, ideas and empathy. The work is based on data about social and physical distance between people, and on the rules that let us share an intimate history beyond the interfaces that usually govern it — phone displays, dating apps, social media, and the aesthetic regimes that decide whether we swipe left or right.

ROAMance is different in its thinking, grounded in diversity and gender fluidity, and in its unpredictable aesthetics. It is a new way of finding and experiencing a potential friend or partner.

Multiplayer experience for two participants, or as a stage performance.





05 GROUP EXHIBITION

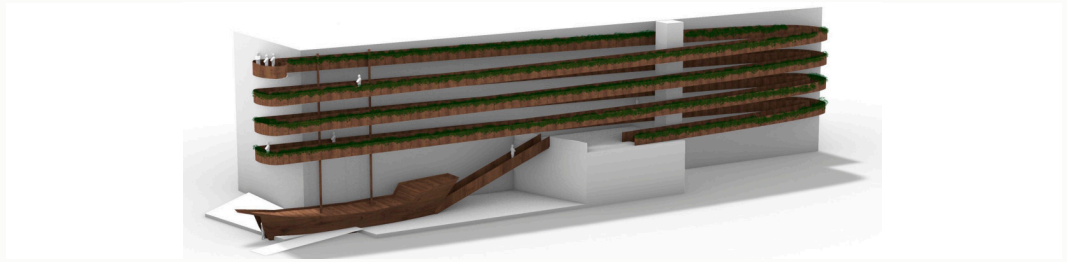
PARFUMS D’ORIENT

عطور الشرق

Group exhibition at the Institut du Monde Arabe, Paris — a wide-ranging survey of scent, memory, and material culture across the Arab world, featuring work by Ibrahim Quraishi.

Institut du Monde Arabe, Paris
26 September 2023 — 17 March 2024
Exposition · Dossier de presse





06 PROPOSAL · PUBLIC SPACE · SOUND

DECOLONIAL MONUMENT

A Proposal, Berlin — August 2023

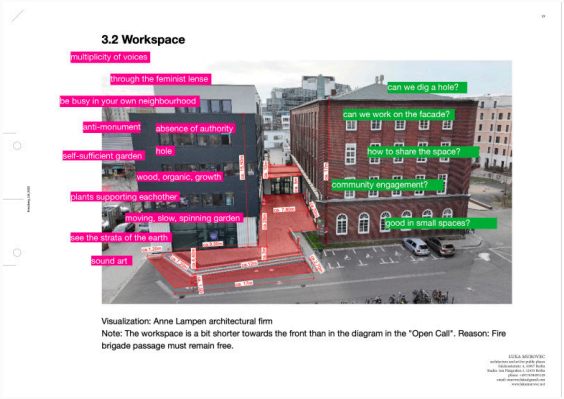
Conceived for Berlin, this monument proposal by Ibrahim Quraishi takes as its point of departure a single, deliberately unmarked date: 15 November 1884, the opening day of the Berlin Conference, at which European powers divided the African continent among themselves and laid the legal groundwork for the colonial "scramble for Africa" that followed. Rather than commemorate this history through a fixed object, the proposal imagines decolonization itself as an unfinished, ongoing journey — structured spatially as a continuously rising path.

Visitors descend first, entering through a subterranean threshold conceived as an abstracted slave ship: a concrete-cast chamber lit only by scattered shafts of daylight and emergency lighting, its retracted openings letting wind pass through to evoke the sound of a storm at sea. From this compressed, unsettling beginning, the route ascends — via stairs and a wheelchair-accessible lift — onto a walkway that climbs at a gentle 4% gradient, winding between buildings toward a garden of reflection.

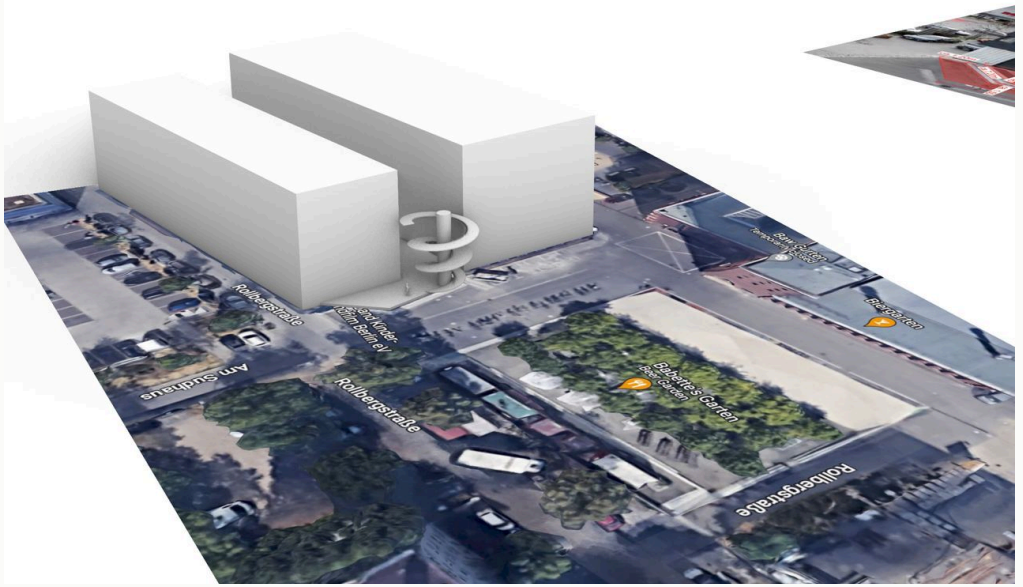
This garden stands structurally independent of its surroundings, framed by narrow planted strips no wider than 0.80 metres, punctuated by quiet bench nooks. Its planting deliberately mixes flora introduced from formerly colonized regions with now-indigenous species, each labelled in its vernacular, Latin, German and English names — a small act of botanical reparation and knowledge transfer folded into the landscape itself. Overhead, an app-based spatial sound system allows visitors to encounter short audio testimonies from post-migrant and colonial-legacy communities, precisely placed along the path so that history becomes something walked through and listened to, rather than simply read.

Built from sustainable, resource-conscious materials — repurposed timber drawn from formerly colonized regions, steel, and concrete — the monument is designed to require minimal upkeep, closing at night through a one-way exit that prevents re-entry. Underlying the proposal is a pointed argument about memory: that the blind spots in German historiography extend from the colonial period through both World Wars and the Shoah, and that decolonization, like colonization before it, is a long and unfinished process — one the monument's slowly rising path is built to make felt, one step at a time.





Visualization: Anne Lampen architectural firm
Note: The workspace is a bit shorter towards the front than in the diagram in the "Open Call". Reason: Fire brigade passage must remain free.





07 ARTISTIC RESEARCH & FILM

BÄUMCHEN WECHSLE DICH

Change Little Tree

Artistic research & film with Carl-Humann-Grundschule Berlin. Co-mentoring: **Ibrahim Quraishi** with Alex Weiss, Eunice Martins, Rubén González Escudero. Interviews & guest appearances: Stephan Wahner (director, Carl-Humann-Schule), Komi Togbonou (actor), MIR EXPRESS — Ute Waldhausen & Yves Fontanillen, sociologist Dr. Ingrid Lente, curator-critic Oliver Baurhenn. Film consultant: Gabriel Smeets.

"I am not you, but I could be you,
if you are willing to be me."

What happens when 25 children in the age of 8-9 years, 4 artists and 3 spaces inspire one another to create a work of art?

What if this work of art plays with the idea of "a" mask?

A mask to hide behind, to become something or someone else. To transform into something unknown. And to pretend to not be oneself, but also enjoy to be the other.

Bäumchen wechsle dich is a project space where 25 children of the Carl-Humann-Grundschule, plus 3 visual artists and a composer go on a journey where illusions and transformation can trigger strong emotions, discoveries, wondrous excitements and unexpected events.

Children and artists were open to playing together to figure out the liminal spaces of being together as individuals and as temporary collectives.

The core question that still remains is, do we really need a mask to be together?

Berliner Projektfonds Kulturelle Bildung · Arsenal — Institut für Film und Videokunst · vimeo.com/798940507





08 COLLABORATIVE VIDEO ART PROJECT

CAPTURING NOWNESS

— Im Hier und Jetzt

Public screen presentations — Taipei (left) and Kraftwerk Mitte, Dresden (right).

A cross-city video art exchange between MoCA Taipei and Dresden Contemporary Art Association, presenting new video works on public screens in both cities as a shared reflection on presence, survival, and the here-and-now.



Installation view, doorway sequence — red / amber / cyan chambers.

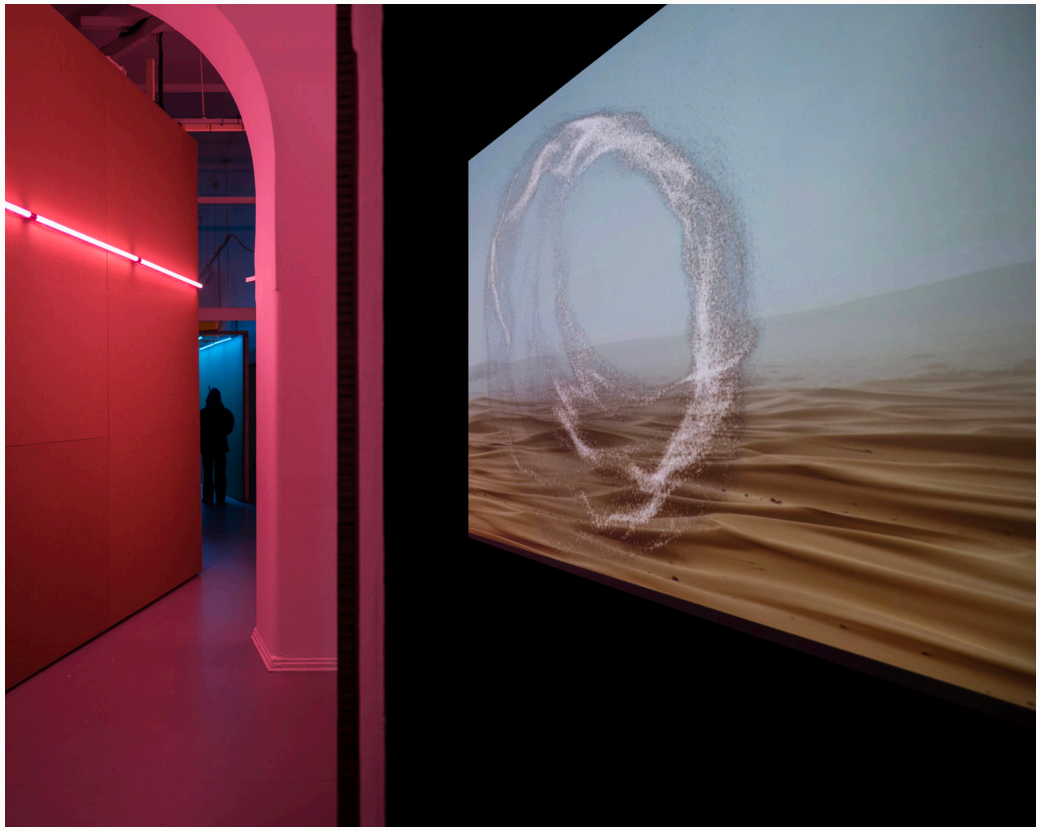
09 TWO-CHANNEL VIDEO · IMMERSIVE SOUND

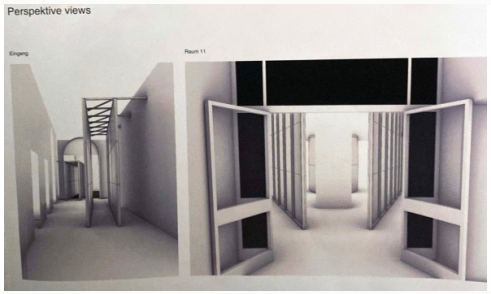
CAMELS ARE WHISPERING

A sonic geography of resistance. An immersive sonic installation involving a multiplicity of artists, writers, and thinkers, the work demonstrates the abysmal voids that result from losing common ground in moments of tragedy and flux — a call towards empathy, biodiversity, and a collective consciousness.

'Camels are Whispering' is a compelling portrayal of voices of resistance. It brings together the thoughts of various prominent figures on the meaning of resistance today and its connection to everyday relationships. Through a captivating audio-visual installation, the exhibition takes visitors on a journey exploring diverse opinions and cultural differences, as well as the motivations behind actions in today's world.

During the pandemic, Quraishi and his mother created a series of photographic self-portraits to build and describe their fundamental relationship. Transformed into an ephemeral slideshow, these were presented to various thinkers, artists, politicians and other influential individuals to explore the source of their motivation for action, particularly in the context of their upbringing. These audio recordings form the backbone of 'Camels Are Whispering', which concludes with a short video of the altered slideshow.





Installation and architectural design — perspective views.

‘Camels Are Whispering’ discreetly fills the space with sculptural interventions. The voices present a certain dynamic that can be perceived separately but which, together, create a democratic polyphony of opinion.

CONTRIBUTORS

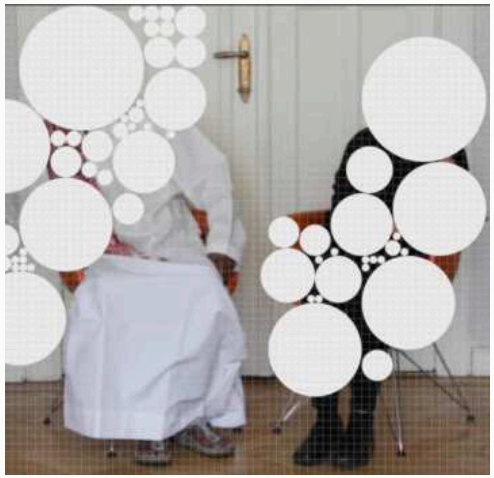
Aïda Touma-Suleiman, André Lepecki, Armelle Laborie-Sivan, Amirali Ghasemi, Angela Davis, Assia Djebar, Black Sifichi, Diego Agulló, Eleonora Fabião, Eunice Martins, Fawzia Afzal-Khan, Heidrun Schramm, Hanna Schygulla, Heimo Lattner, Jessika Ekomane, Komi Togbonou, Judith Butler, Marina Abramović, Margarete Mitscherlich, Merav Michaeli, Mike Ladd, Naeem Mohaiemen, Najib Abidi, Nawal Al Saadawi, Noam Chomsky, Noa Gur, Norscq, Orhan Pamuk, Rubén González Escudero, Sabine Jainski, Seyran Ateş, Veronique Ruggia-Saura and Yuval Noah Harari.

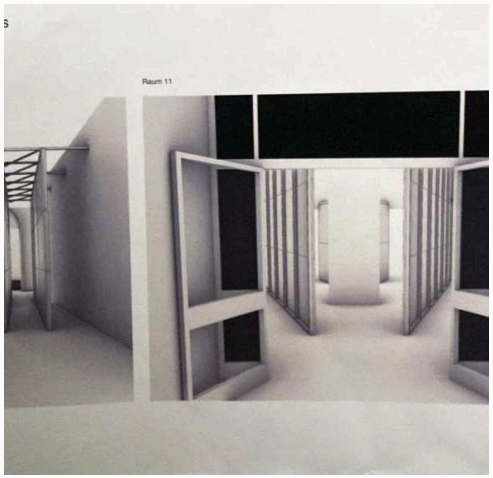


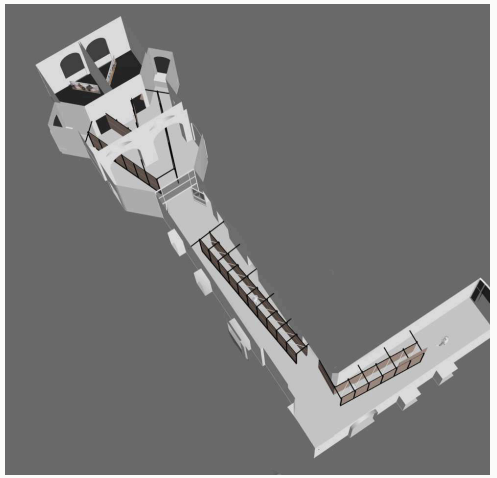




Video stills — the altered slideshow of self-portraits made with the artist’s mother.









Space design by RaumlaborBerlin: perspective studies and tower elevation for the site-specific installation.

Credits

Jacek Sosnowski — co-curator · Eunice Martins, Heidrun Schramm, Mike Ladd, Norscq — compositions
Astvaldur & Hugo Esquinca — sound design · RaumlaborBerlin — space design
Alex Weiss, Ilan Katin, Timm Ringewaldt — video edit

Supported by Stiftung Kunstfonds — Neustart Kultur 2020 & Arbeitsstipendium 2021. Co-production: PRPGND Propaganda, Warsaw. · vimeo.com/699012502



10 PHOTOGRAPHY

LIGHT INTO DARKNESS

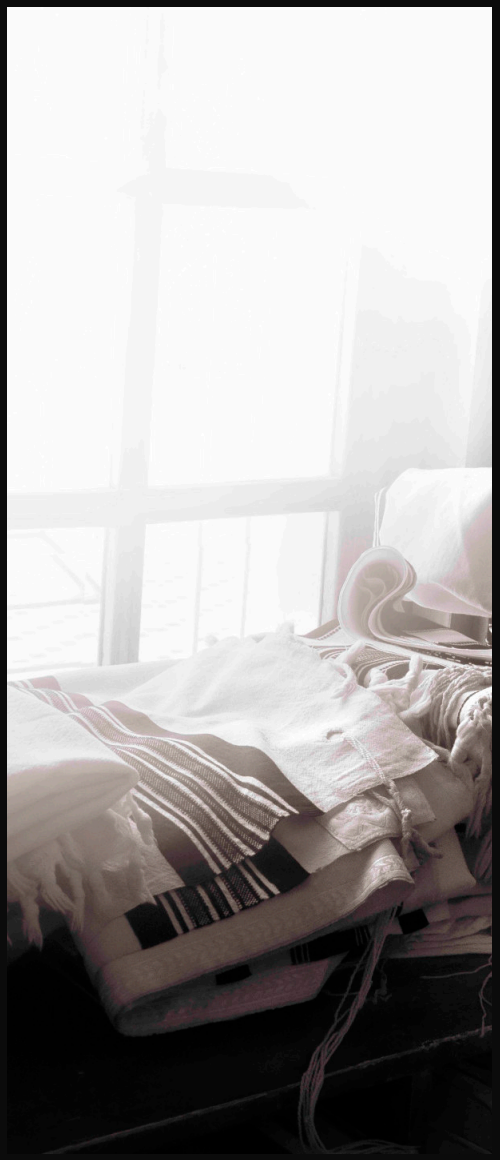
2019—2024

"Light into Darkness" is a photographic essay on synagogues and churches throughout the Middle East, exploring the rich Jewish and Christian cultures in Arab countries. This work uses analogue photography to capture the essence of the lighting in these often imposing architectural spaces. Sometimes only a door remains of what used to be a ceremonial space.

The series bears witness to the gradual disappearance of places of worship in the Muslim world over the course of the 20th century. The photograph on the left was taken in early February 2023 during celebrations for the Jewish holiday of Tu Bishvat. The rabbi agreed to let me photograph this spiritual moment.

The incense, burned in honour of biblical sacrifices, is a blend of local raw materials.

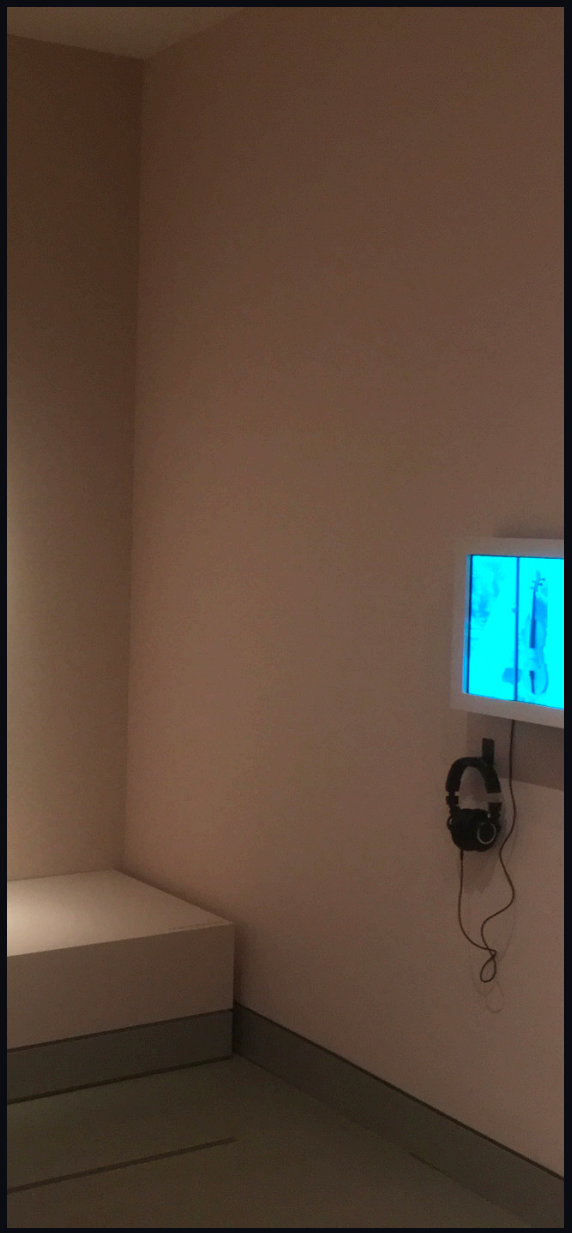
Exhibited at *Vantage Point Sharjah 10*, Sharjah Art Foundation.
Camera: Pentacon 6TL · Film: Fujifilm Pro 400H · Lens 4/200.
Variable print size 30×40 cm · sizes 80×74 cm / 90×100 cm.






From the series *Light into Darkness*, 2019–2024 — Beirut, Damascus, Morocco, Rojava.





11 SCULPTURAL INSTALLATION · SOUND

THE CALLING

A sculptural installation of a sound and visual composition of 21 exploding violins, extending the Islamic Violins series — the impact of sonic and visual violence on the fragile body, and the futility of an action that changes body, space and time.

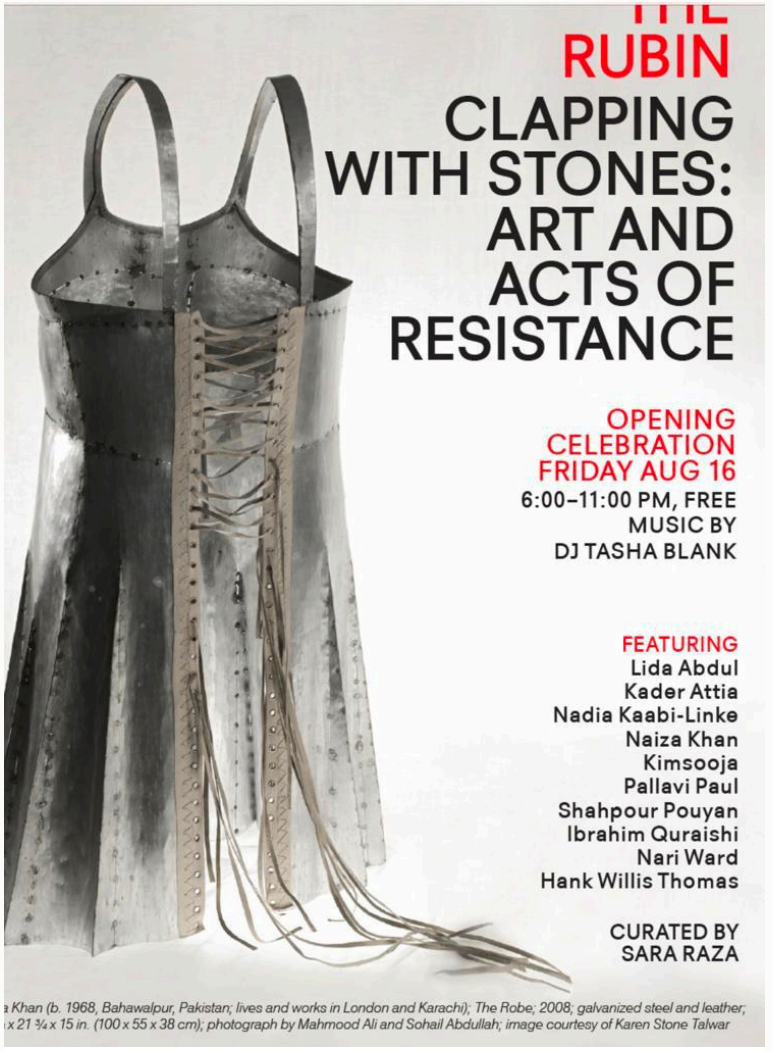
The Calling (2008—2019) confronts the raw, destructive experience of violence and the fragility of cultural heritage in times of conflict. The work unfolds in two interlocking parts. A looped video, shot with the flat, clinical aesthetic of a surveillance monitor, documents the controlled detonation of a set of violins — instruments chosen for the deep historical and cultural weight they carry across traditions — staged over a seven-day process at Kunsthalle Wien, Austria.

Suspended above custom-built coffins are the shattered remains of those same instruments: splintered wood, snapped strings and severed necks hang like carcasses, relics of an explosion frozen mid-fall. The coffins beneath them are unambiguous symbols of death and burial, turning the gallery into something between a crime scene and a memorial. Together, video and sculpture insist that violence be felt physically rather than simply witnessed.

First presented as a live installation at Galerie Lumen Travo, Amsterdam, later in “Clapping with Stones: Art and Acts of Resistance,” The Rubin Museum of Art, New York, 16 August 2019 – 6 January 2020, curated by Sara Raza.
youtube.com/watch?v=-aqwGwobjhk



Gallery view — violins, coffins and single-channel video with headphones.



“Clapping with Stones — Art and Acts of Resistance,” The Rubin Museum, New York, curated by Sara Raza.



12 LIVE-PERFORMANCE / INSTALLATION

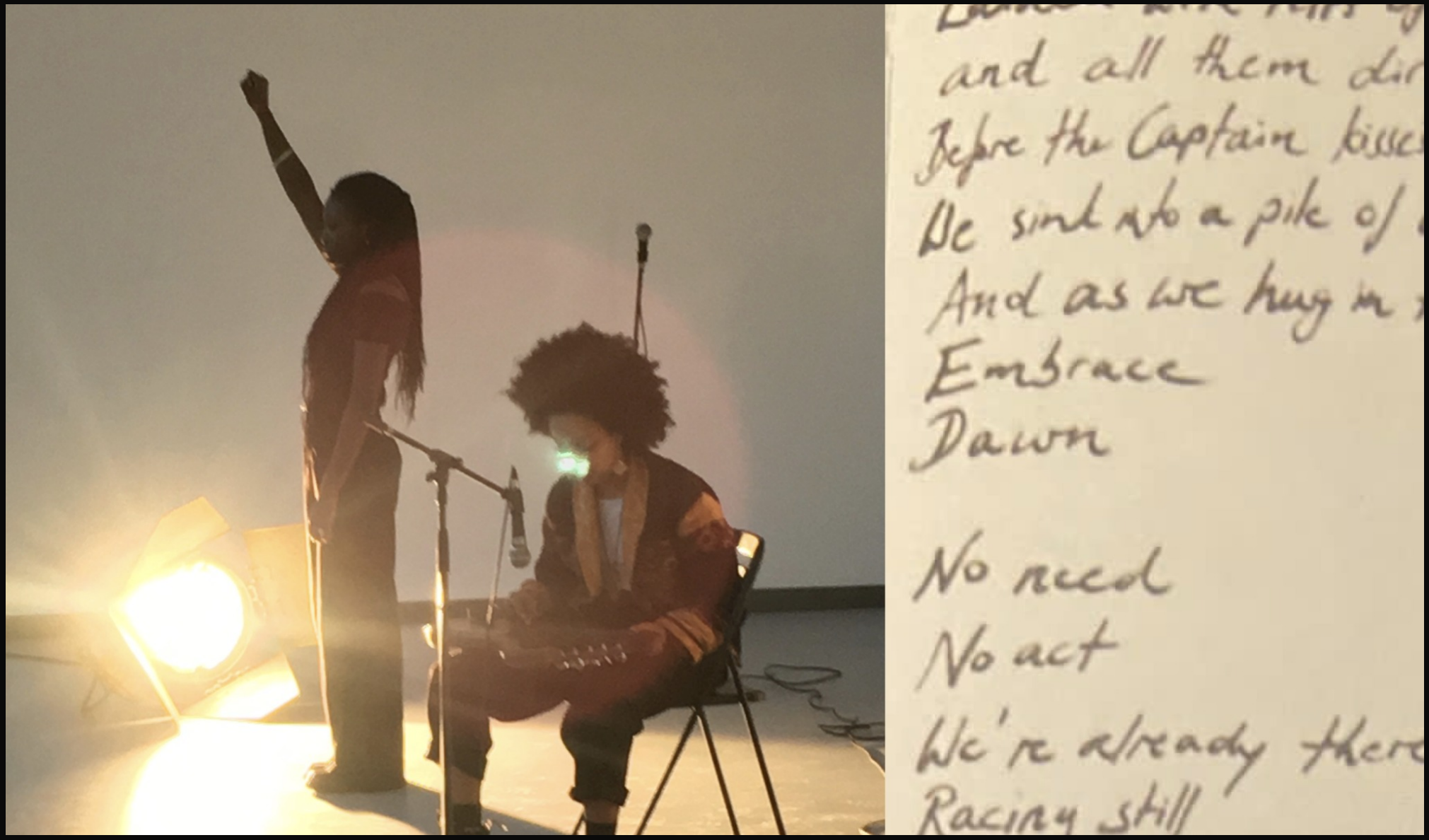
STORIES OF ALMOST EVERYONE

2018

Stories from Ethiopian, Ghanian, Kurdish, Afgan, Syrian, Turkish and Congolese migrants from the Wedding District in Berlin, with narration, image and live and electronic composition.

Performing artists: **Binta Diaw**, **Olani Ewunnet** with **Özgür Erkök Moroder**
Curated by **Dr. Bonaventure Soh Bejeng Ndikung** / **Solvej Ovesen**

Galerie Wedding – Raum für zeitgenössische Kunst, Berlin



Performance view with handwritten narration text, Galerie Wedding, Berlin, 2018.

13 PUBLIC SPACE · ECOLOGY · PROTOTYPE

UTOPIA I

Tower Project — Prototype: Künstlerhaus Mousonturm, Frankfurt am Main, 2017

Utopia I is an artistic endeavor for the revitalization and reactivation of model structures within any given area that has been essentially abandoned or overtaken by concentrated commercial development. The project proposes 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, or abuse, of land and local resources.

Given the catastrophic environmental state a large part of our globe is in, artists, architects, engineers, sound designers, and social scientists came together to attempt an actual portable tower model: a sustainable laboratory in which a self-feeding mechanism, powered by solar energy, drives vegetable and rice growth without burdening the environment.

Prototype

Künstlerhaus Mousonturm
Frankfurt am Main, 2017

System

Closed-loop aquaponic tower, welded galvanized-steel cage

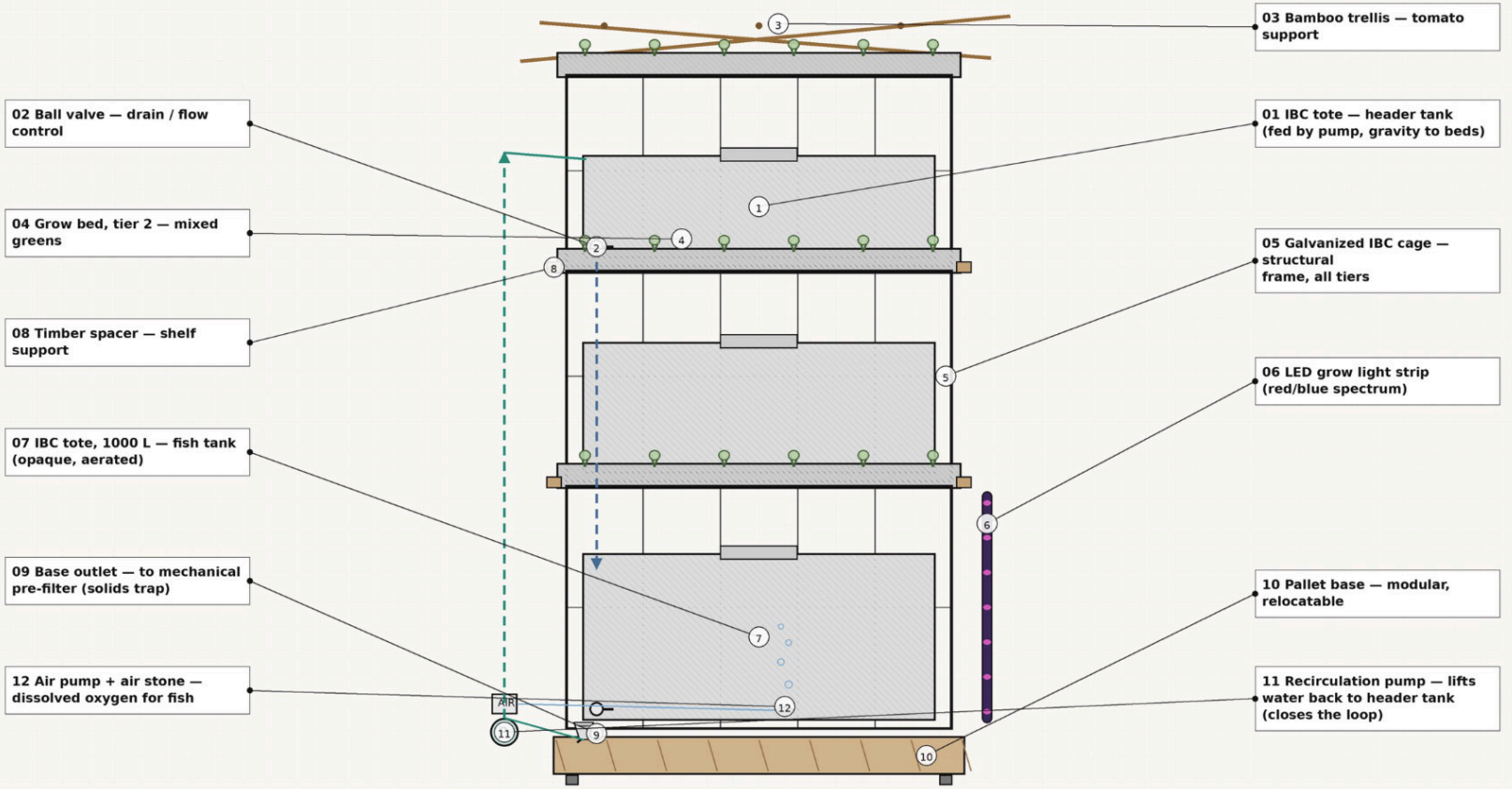


Aquaponic tower — IBC totes, growbeds and bamboo trellis.

youtube.com/watch?v=lLdAkXhQOis

UTOPIA 1 — TOWER PROJECT

Ibrahim Quraishi · Künstlerhaus Mousonturm, Frankfurt am Main · schematic diagram, abstracted from site reference



SYSTEM

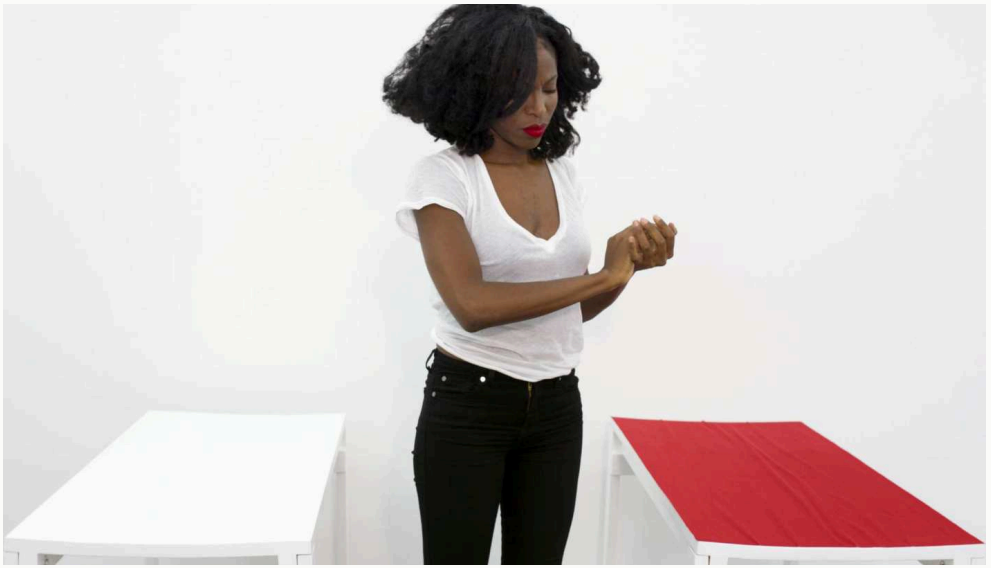
Closed-loop aquaponic tower, repurposed 1000 L IBC totes in a welded galvanized-steel cage. Pump (11) lifts water from the fish tank to the header tank; it flows by gravity through the media grow beds, which biofilter it, before returning to the fish tank. Air stone (12) supplies dissolved oxygen; pre-filter (9) removes solids before recirculation.

CONCEPT

Ongoing, self-sufficient ecological pilot exploring closed-loop, low-tech food production as a prototype for future-facing, resource-conscious living systems — developed as part of Ibrahim Quraishi's spatial and performative practice.

WORKING SKETCH — SCHEMATIC, NOT TO SCALE

PROJECT Utopia 1 / Tower
SOURCE site reference, Mousonturm Ffm





14 INSTALLATION · PHOTOGRAPHY · VIDEO

LOST CODES

Lost Codes is a contemporary ritual that connects an individual's spiritual and material worlds, moving between the known and the unknown, the past and the future, and the lost and the gained. The work focuses on the mental transportation of a cherished object or physical representation imagined to mediate between these phenomena.

The work focuses on the mental transportation of things that had to be left behind. These are things that were once part of a person's life at a certain stage, but can no longer be part of their new life. These things are not forgotten. They exist in our memories and personal archives, and are part of our mental migration.

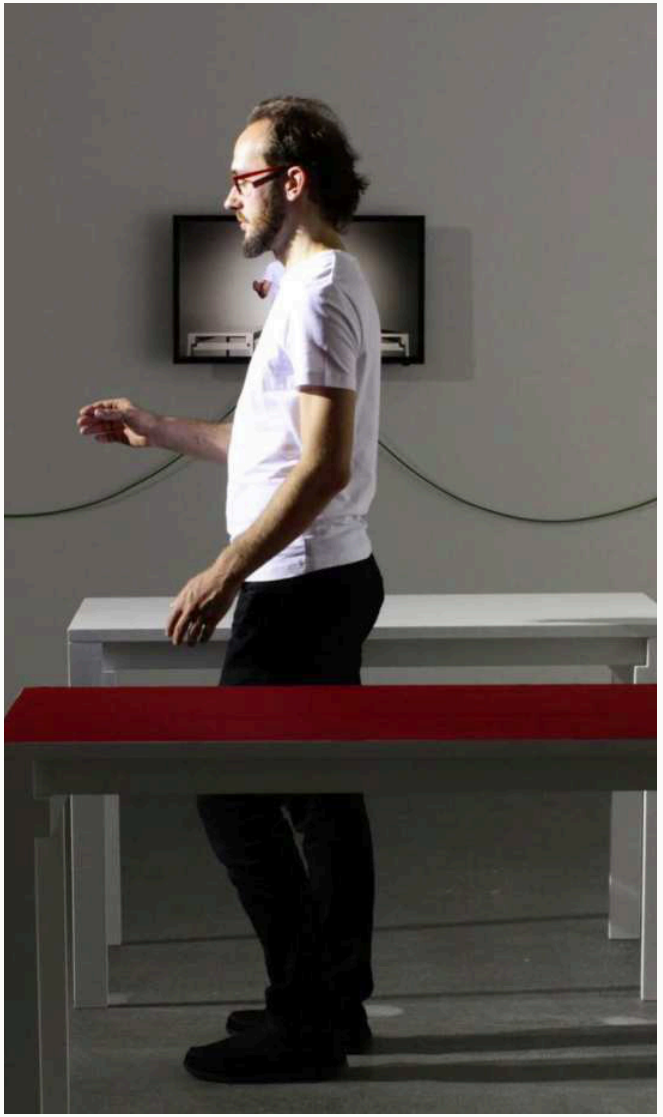
Live performance, film & photo-installation, 2015–2019 · Crone Berlin / Galerie Lumen Travo Amsterdam / Venice Pavilion 2, Magnetism — PRPGND Warsaw.



Wall installation, 55 framed photographs.



Installation view with lighting rig and monitors.



Live-performance documentation. Video: vimeo.com/137944699



15 MIXED MEDIA

FAMILY PORTRAIT SERIES

Series of mixed media works (photographs, paintings, drawings) based on family-photos. In Family Portraits Series, 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.

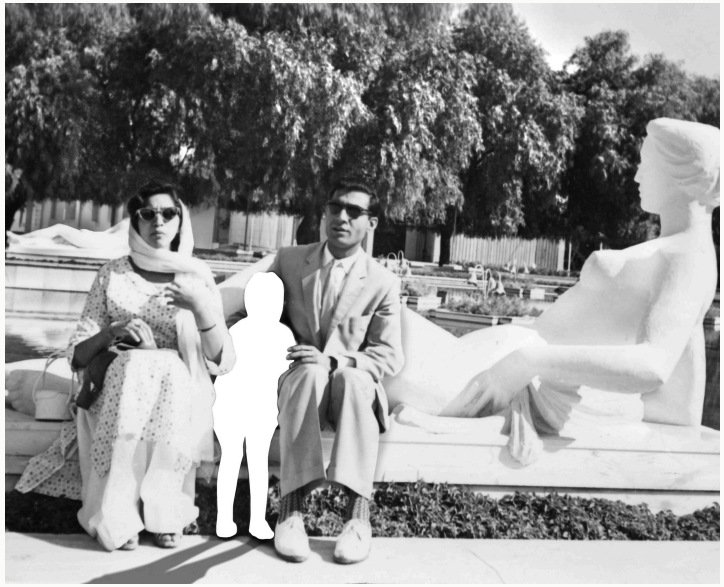
Mixed media, photographs & acrylic paint, archival material, pigment ink on cotton paper.
Variable print sizes: 62×80 cm / 36×55 cm / 43×60 cm / 33×50 cm / 49×57 cm
Edition of 3 + 2 AP



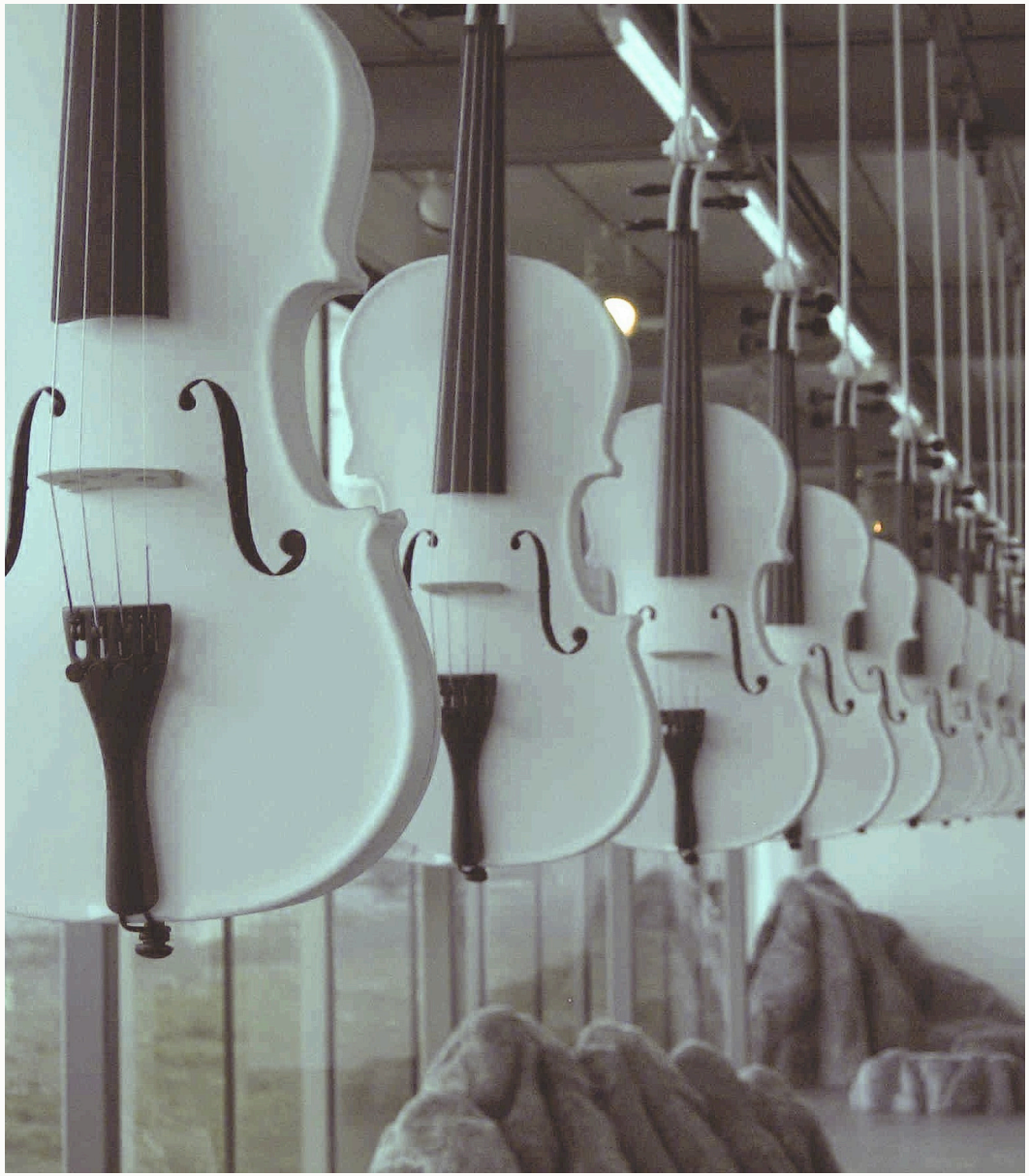


Mixed media, photographs & acrylic paint, archival material, pigment ink on cotton paper. Variable print sizes · edition of 3 + 2 AP.

Installation view, bottom right.







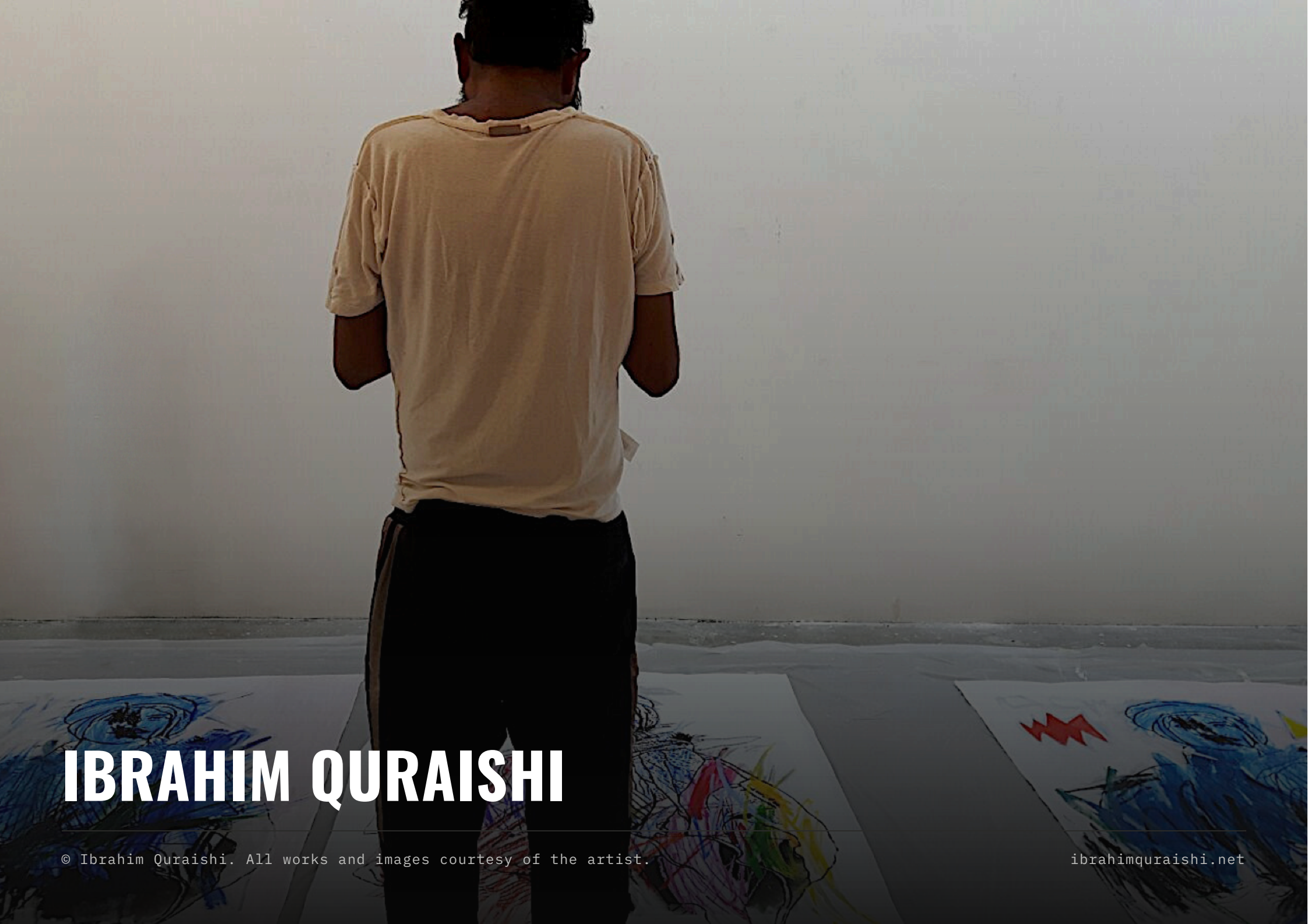
16 SCULPTURAL INSTALLATION · EXPLOSIONS

ISLAMIC VIOLINS

Islamic Violins is a sculptural installation during which the violins are being detonated. Ear and eye protection is available free of charge to members of the public. Attendance is at one's own risk. The organiser expressly excludes liability for any injuries, defects or damages.

"All aesthetics are loaded with ideology", says artist Ibrahim Quraishi. Going far beyond classic social commentary, Quraishi treats politically charged topics in his works and reflects the role of technology in society. In the performative installation "Islamic Violins" real explosions (which are embedded in a constantly transforming sound environment by French electronic artist Norscq) are juxtaposed with the echo of the medial flood of images of the countless wasted bodies.

Sculptural installation, explosions in 4 editions
Kunsthalle Wien, Vienna 2009 · Centrum Beeldende Kunst, Dordrecht 2011 · Kochi-Muziris Biennale 2012–2013 · Mitchell Center for the Arts, The University of Houston 2015



IBRAHIM QURAISHI

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