



Radius: The Gaze Beyond Vision

a work by Ibrahim Quraishi

together with a pneumatic structure by Luka Murovec

Sound supervision: Oliver Baurhenn

Curated by Jacek Sosnowski

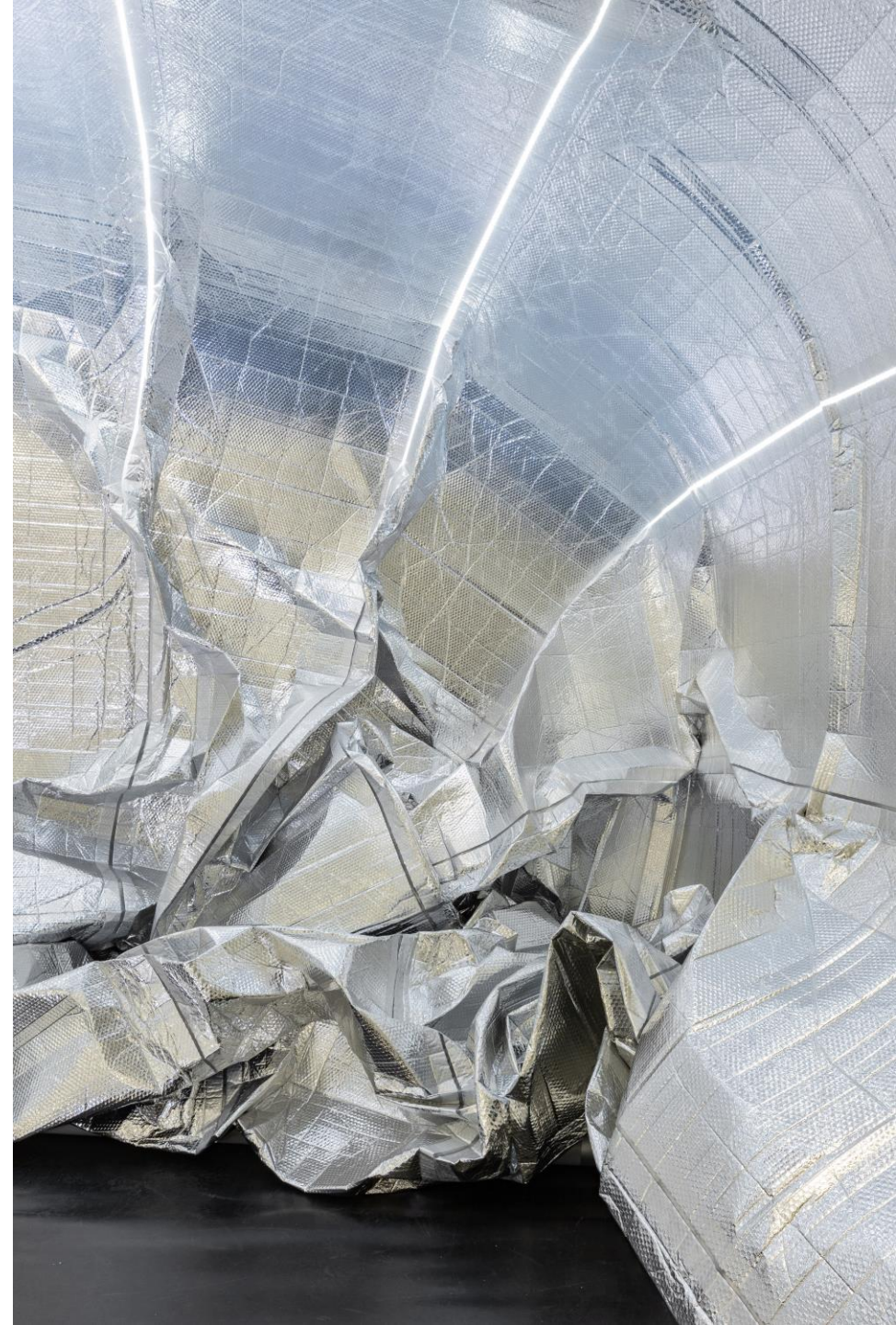
From February 21 to March 21, 2025

Lumen Travo Gallery, Amsterdam

PRP
GND

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Radius: The Gaze Beyond Vision, (detail)
Lumen Travo Gallery, 2025
Credits: Giovanni Nardi





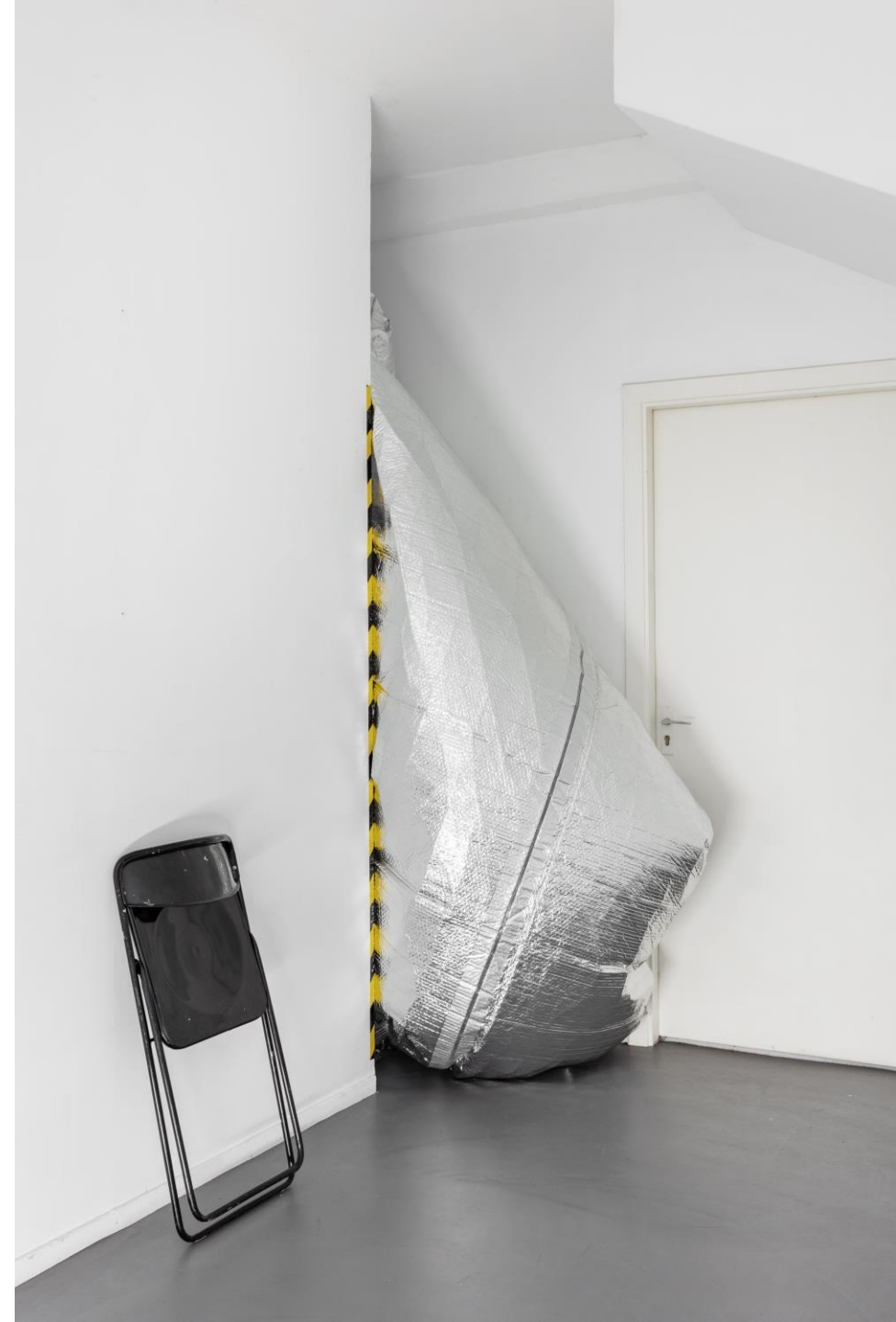


Radius: The Gaze Beyond Vision makes a powerful statement in the discourse on the ontology and epistemology of machines as witnesses to the human condition.

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.

The journey began in 2016, when footage was captured via a homemade drone navigating a restricted zone amidst a devastated landscape in the Arabian desert.

Forbidden to physically enter the area, the artist (Ibrahim Quraishi) relied on drone technologies to pierce the barriers of surveillance culture. This creative subversion revealed a chilling portrait of ecological and human tragedies interwoven with the mechanisms of war.





The exhibit is designed with layered projections, soundscapes, and a dynamic interplay between the observer and the observed. The visitors introduce noise to the world of communicating machines. They introduce aberration to static or stoic world of digital realm.

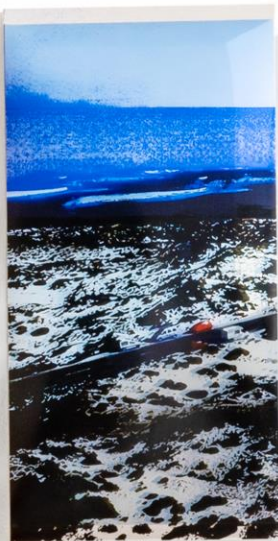
In Radius: The Gaze Beyond Vision, the installation moves beyond traditional visual frames, employing sound as a vehicle for transmitting images and interpreting the drone's perspective.

What does the drone "see," and how might it "think" in the space it occupies? These questions lie at the core of this work, where the focus shifts from mere observation to active engagement with the drone's own potential cognitive realm inside a pneumatic, structure that is all encompassing, inflatable and stabilized by pressured air.







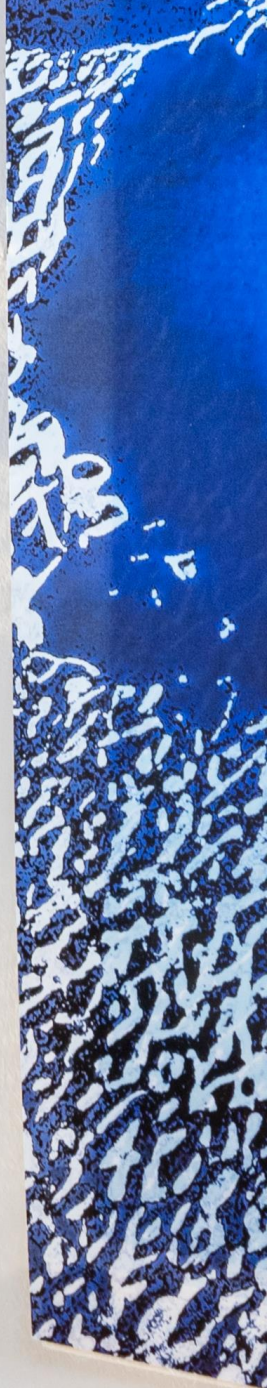


Ibrahim Quraishi
Radius Parallax 002 – 006 (2025)
Assembled print on archival paper
and foil, balsa wood
41 x 21 cm (each)



Ibrahim Quraishi
Radius Parallax 001 (2025)
Assembled print on archival paper
and foil, balsa wood
60,4 x 117 cm





Ibrahim Quraishi

Born in Nairobi, Kenya in 1973

Lives and works in Berlin and Amsterdam

"Quraishi is a visual artist whose work encompasses various mediums: primarily such as analogue photography, photo painting, video, film, immersive media, architectural sculptures and performance installations. Quraishi is characterised by a nomadic existence and divides his time between several cities between Europe and the Middle East. He consciously explores the dynamics of migration." This is what ARTNET Survey list 2017 of the most interesting artists working in Europe wrote. Coming from a mixed background, of South Arabian, Uzbek and Pakistani origins with US and French nationalities, Quraishi's approach to the world is that of a traveler.

He works with various media on his primary interest: the exploration of visual performativity in diverse cultural perspectives. His creative work, researching and teaching covers simultaneously various cities and spaces, such as Lumen Travo in Amsterdam; Crone Galerie in Berlin; Sharjah Arts Foundation, Sharjah; MOCA: Museum of Contemporary Art, Taipei; Institut du Monde Arabe Paris; Mediations Biennale Polska, Poznań; Parliament of Bodies DOCUMENTA 14, Kassel; Kochi-Muziris Biennale Kerala; National Museum Singapore; Africa Center, Cape-Town; Kunsthalle Vienna; Japan Foundation Tokyo; 4th Baku International Biennale; Rubin Museum of Arts New York; PRPGND: Galeria Propaganda Warsaw / Pavilion 02 Venice; Museo Nacional de Arte Mexico City; Asia Society, New York; Massachusetts Museum of Contemporary Art, North Adams among others.



Jacek Sosnowski

Born in Warsaw, Poland in 1983

Lives and works in Warsaw

Jacek Sosnowski is a curator and psychoanalyst working at the intersection of art, film, and architecture. His curatorial practice is deeply engaged with the indigenous character of Eastern Europe, the evolving relationship between humans and machines, and the inescapable role of violence in contemporary society.

With a career spanning over two decades, Sosnowski has taken on multiple roles, including curator, gallerist, producer, publisher, and organizer. He leads PRPGND, an independent curatorial practice that emerged from Galeria Propaganda, and serves as the vice-president of Warsaw Gallery Weekend, focusing on international relations. Additionally, he is the president of the Tut. Organisation, further solidifying his role as a key figure in the European art scene.

Sosnowski has curated over 150 exhibitions and projects, with a notable highlight being his curation of the Polish Pavilion at the 18th Venice Architecture Biennale. His exhibitions span private galleries, state and local museums, and art institutions, and his work extends into art branding, leaving a lasting impact on public art commissions.



Luka Murovec

Born in Slovenia in 1986

Lives and works in Berlin

Luka Murovec is a Berlin-based spatial practitioner whose work bridges architecture and art interventions in public spaces. His practice delves into the dynamics of urban environments, exploring themes of co-existence, sustainability, and the transformative potential of public art.

Over the years, Murovec has contributed to numerous international projects. In 2024, he participated in the "Spaceship from Hope" exhibition at Ars Electronica in Linz, Austria, which challenged capitalist growth paradigms and advocated for symbiotic living through spatial narratives and material explorations. In 2022, he designed the exhibition for the Georgian Pavilion at the 59th International Art Exhibition of La Biennale di Venezia, titled "I Pity the Garden," which invited contemplation on the relationship between energy, resources, and collective management.

Murovec was awarded with the prestigious Golden Lion at the 2021 Biennale di Architettura in Venice.



Oliver Baurhenn

Born in Germany in 1970

Lives and works in Berlin

Oliver Baurhenn is a German curator, sound expert, and festival organizer working at the intersection of experimental music, digital culture, and contemporary art. Since 2002, he has been one of the three artistic directors of CTM – Festival for Adventurous Music and Related Arts, shaping its international reputation for cutting-edge sound and media practices. His curatorial work explores the evolving relationship between technology, sound, and society, often bridging underground and institutional contexts.

With a background in literary and cultural studies, he investigates sound as an auditory and spatial element in visual art. As a co-founder of Kunstruimte-Berlin and General Public, he collaborates with international artists to expand the role of sound in exhibitions. His expertise is reflected in European projects such as SoCCoS – Sound of Culture – Culture of Sound and SHAPE+, supporting emerging sound and media artists.

Baurhenn has organized numerous exhibitions, performances, and interdisciplinary projects across Europe, collaborating with museums, festivals, and cultural institutions. As a Sound Supervisor, he shapes the acoustic experience of exhibitions and artworks, with notable projects including Blackland at the Egyptian Museum Berlin. His collaborations with institutions like ORF, nGbK, and international festival platforms establish him as a key figure in contemporary sound and media art.





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