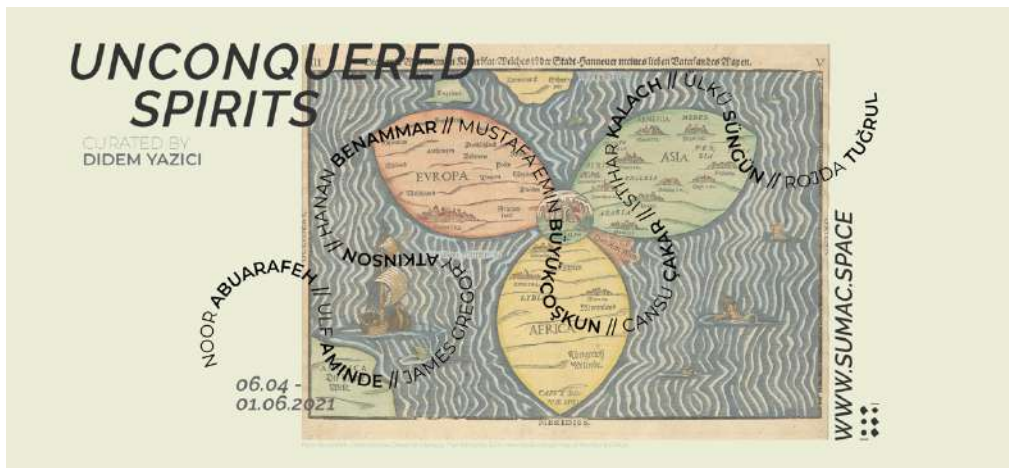




**SUMAC SPACE AN INITIATIVE DEVOTED TO CONTEMPORARY ART OF THE MIDDLE EAST, SHOWS ITS FOURTH DIGITAL EXHIBITION *UNCONQUERED SPIRITS***

THE EXHIBITION IS ON-VIEW AT [WWW.SUMAC.SPACE](http://WWW.SUMAC.SPACE) FROM APRIL 6TH TO JUNE 1ST, 2021



At the core of Sumac Space's programming and publishing approach is our aim for different voices to be heard. We believe in the irreplaceable role of artists in re-imagining and shaping our pasts, presents and futures and that they must have a public place for their research and diverse forms of expression.

From April 6th, the new platform Sumac Space will show its fourth digital exhibition, *Unconquered Spirits* curated by Didem Yazıcı.

What do forgotten or under-represented events say about history writing and the politics of everyday life? If we trace them, where the personal and collective memories, missing objects or untold stories can lead us today? The works that build this exhibition troubles different forms of power structures such as institution, archive, discrimination and state violence. Questioning the misuse of power dynamics and

unsettling the internalized racist structures, *Unconquered Spirits* brings together works by artists **Noor Abuarafeh, Ulf Aminde, James Gregory Atkinson, Hanan Benammar, Mustafa Emin Büyükcoşkun, Cansu Çakar, Istihar Kalach, Rojda Tuğrul and Ülkü Süngün.** At a time when social, political and environmental injustices seem overpowering, we tend to lose hope, hope for more equality, justice and fresh air to breath. In "Hope In The Dark", a book that traces a history of activism and social change over the past decades, writer Rebecca Solnit wrote "Resistance is first of all a matter of principle and a way to live, to make yourself one small republic of unconquered spirits. You hope for results, but you don't depend on them." Whether through a journey of solidarity; an ancient mosaic from Hagia Sophia; an unwritten part of the Middle Eastern art history; a juxtaposition of the black power fist and the white power salute; a documentation of the historical site, Hasankeyf before its destruction; a mask eating Romulus and Remus; problematizing the term 'desert ideology' or a fictional monolog about the radical invention of institutions and self-governing, each work in the exhibition manifests a form of an unconquered spirit. Each of these works has its own protest nature and distinctive language of storytelling based on personal experiences or witnesses.

#### FEATURED ARTISTS

**Noor Abuarafeh**, b. 1986, Jerusalem, Palestine. Her work addresses the memory, history, archive, and the possibilities of tracing absence. Abuarafeh's videos and performances are text based that questions the complexity of history, how is it shaped, constructed, made, perceived, visualized and understood. And how all these elements are related to fact and fiction, and the possibility of imaging the past when there are gaps in documentation.

**Ulf Aminde**, b. 1969, Stuttgart, Germany. **Lives and works in Berlin, Germany.** Aminde's productions often negotiate public space and are also shown there, too. Many of them are about or even initiate collaborations and collective learning environments. In his cinematic work he negotiates the potential of self-empowerment through the performative

camera, alienating effects in the documentary, and strategies of subjectivation.

**James Gregory Atkinson**, b. 1981, Bad Nauheim, Germany. **Lives and works in Frankfurt, Germany.** His practice responds to the radical incompleteness of official archives of Black history and culture by creating alternative archives and ways of encountering the past. Queer and non-white artists often have had to work from the margins, and his work across mediums draws on, edits, and modifies their histories and brings them into the present.

**Hanan Benammar**, b. 1989, Paris, France. **Lives and works in Oslo, Norway.** The Algerian/French artist works conceptually on geopolitical, environmental and social issues. Her practice ranges between music, sound and video installation, performance, sculpture and art in public space.

**Mustafa Emin Büyükcoşkun**, b. 1988, Istanbul, Turkey. **Lives and works between Karlsruhe and Istanbul.** Büyükcoşkun practice focuses on the agency and the potentiality of the media in the context of public truth, particularly of sound. After working as assistant and director in film, his practice shifted to mediating still and moving images, deconstructing metanarratives and decolonizing canonical historiographies.

**Cansu Çakar**, b. 1988, Istanbul, Turkey. **Lives and works in Izmir, Turkey.** Çakar investigates traditional art forms such as decorative drawing and illumination and integrates these traditions with contemporary art practices and topics. Thus she articulates her wish to free traditional forms of expression from their stereotypical classification.

**Istihar Kalach**, b. 1990, Berlin, Germany. **Lives and works in Karlsruhe, Germany.** Her artistic work is based on the artistic sectioning of thematic fields in the form of completed series of works. The thematic fields are fed by the energy of the connection between personal and social experiences.

**Ülkü Süngün**, b.1970, Istanbul, Turkey. **Lives and works in Stuttgart, Germany.** Through various mediums such as photographs, installations, sculptures and performances, the artist critically tackles the subjects of migration and identity (politics) as well as memory and commemoration. Her often

collaborative and process-oriented work pursues a form of artistic research and deals with questions of emancipation.

**Rojda Tuğrul**, b.1986, Diyarbakir, Turkey. **Lives and works in Vienna, Austria.** Her practice is concerned with the notion of identity in relation to space. Her PhD research project seeks to analyse the effects of war on ecological and cultural heritage, within the socio-political framework of Kurdish territories.

#### CURATOR

Didem Yazıcı is an independent curator and writer, based in Karlsruhe, Germany. Her curatorial work is inspired by thinking across disciplines in and outside of art, the potentiality of exhibitions as socio-poetic spaces, the legacy of intersectional feminism and global exhibition histories.

#### FOR MORE INFORMATION

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