



IN BETWEEN

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15.05.-10.08.2025

IN BETWEEN

Everyone knows the feeling of being somewhere between at least two states. These in-between spaces can be found everywhere: in our own lives, in society and in art.

The artists Aylin Ismihan Kabakci, Melike Kara, Sunyoeng Kim-Heinzel, Sina Yome Link, Janis Löhner, Murat Önen, Eyad Sbeigh, Majd Suliman and Theresa Weber are presenting their in-between spaces in a group exhibition in the foyer, fireplace room and Kupferstichkabinett of the Suermondt-Ludwig-Museum. In paintings, prints, installations, sculptural objects, ceramics and textile works, they thematise human life as a constant BETWEEN. The focus is on the transitions, in-between spaces and areas of tension that characterise human existence. Philosophical, artistic and social aspects are combined and a bridge is built to the objects in the collection.

AT HANNAH ARENDT

Spaces in between play an important role in various disciplines. They are also an important component in the work of the German-American publicist Hannah Arendt (1906-1975). For Arendt, the world is the space in which people appear as individuals and relate to one another. This world is what exists 'between' people. It connects and separates at the same time. In this context, Arendt understands action as one of the fundamental human activities that takes place in interaction with others. Action creates in-between spaces by establishing relationships and shaping the world. For her, the world is a space of tension in which differences are not dissolved, but made productive.

EXPERIENCE INTERMEDIATE SPACES

The artistic works on display move between different times, cultures, perspectives and identities. They address tensions, tell of ruptures and connections and make it possible to experience the in-between as a living, often contradictory condition. It is not only about what is visible, but also about thoughts, feelings and questions. Some of the works interact directly with the visitors: Some react to proximity, others only open up in dialogue with the other person. Participation is therefore a central aspect of the exhibition. Visitors are invited to contribute their own experiences, take questions with them or leave them in the room.

CONNECTION TO THE COLLECTION

The exhibition creates numerous links to the collection of the Suermondt-Ludwig-Museum. Theresa Weber's objects also question the idealisation of the so-called 'Golden Age' of the Netherlands (heyday in the 17th century), which reminds us that the age was not 'golden' for everyone in the wake of colonialism. The work of the artist Janis Löhner reflects the examination of Chinese porcelain painting from the Ming dynasty and Flemish tiles, which are also part of the collection. Aylin Ismihan Kabakci's ornamental compositions also draw on historical models of Islamic arts and crafts. Her work refers to the ornaments of Iznik ceramics and the art of weaving, which she translates into her own contemporary formal language. The exhibition opens up new perspectives on familiar objects. The artists' works demonstrate that every collection should not only be preserved, but also constantly scrutinised anew. This exhibition is an invitation not to bridge spaces in between, but to consciously experience them and perceive them as open places full of questions, possibilities and encounters.

FOYER / FIRE PLACE ROOM

Eyad Sbeigh

*1998 Dar'ā

Student, Kunstakademie Düsseldorf



Fig. 1: Eyad Sbeigh, *Out of the shadow*, 2021

As you enter the foyer, you head straight towards a street covered in shadows that stretches between two rows of houses. The work 'Out of the Shadows' (2021) is based on a street in Dar'ā, a city in Syria, which is shown in an abstracted perspective. The view of the street is from above, as if you were standing at a window or on a balcony. The layers of colour are created using thinned paint and broad brushstrokes, which are placed on top of each other in several layers. In this way, a painterly 'colour haze' develops, which is created in the moment of spontaneity and reflects the emotional depth of memory. The colour palette, the expressive gesture and the play with light moods are inspired by Expressionism. A central circular element and the incidence of light direct the viewer's gaze to the centre of the picture: to the street and the sunrise, an image of hope and transition. The Arabic verse of poetry 'Planted by the glass of death' lends the work a poetic level. The lettering appears mirror-inverted on the canvas, as a visual trace that should no longer be legible. There is a deliberate alienation and at the same time an attempt to approach the memory without getting too close to it.

‘Visions between the stars’ (2023) moves between the inner and outer world, abstraction and reality. The starting point was a representational landscape painting, which the artist repeatedly turned over, painted over and changed through spontaneous interventions during the painting process. A stapled strip of canvas was originally part of a painting depicting an ancient amphitheatre in Dar’ā. The strip deliberately interrupts the painterly surface. The architectural fragment contrasts with the free, expressive application of paint, which makes the artist's emotional inner world visible with an increasingly colourful palette. The deliberate break in the picture is not so much a cut as an addition. This becomes a visual metaphor for the complexity of personal and cultural identity.



Fig. 2: Eyad Sbeigh, *Visions between the stars*, 2023



Fig. 3: Eyad Sbeigh, *The room is dreaming*, 2024

Au he starting point for Sbeigh's works are often photographs, which are modified in the artistic process through emotion, light and shadow on the canvas. In a fusion of architectural elements with figurative forms, “The Room is Dreaming” (2024) shows the former opera house in Damascus. A figure stands in this building, faceless or with erased facial features, in a deliberate act of masking or releasing. Classic pictorial motifs from European art history, such as Rembrandt's use of light or Caspar David Friedrich's back figure, play an inspiring role here. Overpainting and omissions create a space between reality and dream. Memories, losses, personal stories and universal questions of visibility and identity unfold in this intermediate space.

FIRE PLACE ROOM

Sina Yome Link

*1994 Göttingen

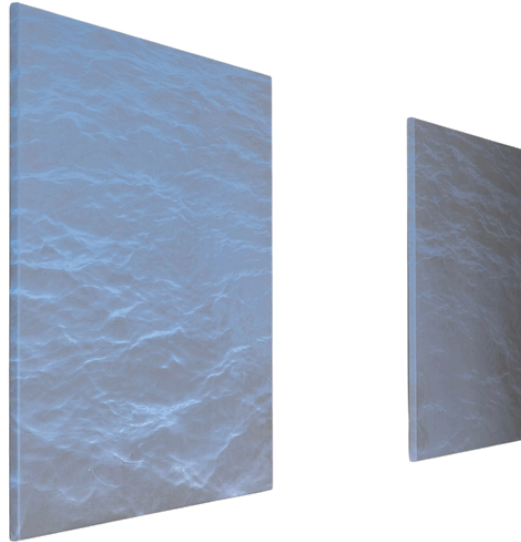


Fig. 4: Sina Yome Link, *Libyan Sea, Maltese Sea*, 2022

Sina Yome Link's works deal with the themes of borders, privilege and responsibility from a white, European perspective.

The installation 'Libyan Sea, Maltese Sea' (2022) consists of two close-ups of the Mediterranean Sea. The images do not show a border that is visible, but address precisely this: the invisible but politically highly charged demarcation on the water between Europe and the global South. The originally documentary-like motifs are alienated by the technical realisation in screen printing on a specially developed textile. 'Take a photo with flash! / التقط صورة بفلاش' invites the visitors to the installation.

Viewers are encouraged to photograph the two canvases with their mobile phones, contrary to the museum's usual ban on flash photography. It is only through the movement of the viewer that the picture reveals itself completely and shows its shape. This interplay refers to the selective perception of reality, in particular the way the media and society deal with topics such as sea rescue, flight and migration. The artist reflects on the absurdity of maritime borders and at the same time emphasises the separation between Europe and non-Europe, which is existential in the everyday lives of many people but is barely tangible visually. The gap between the two parts of the picture becomes a metaphor for this invisible border at sea.

The work 'Sky over a boat in distress' (2021) is based on a photograph that Link received through a close contact with the sea rescue organisation SOS Humanity. The picture shows a boat in the light of the setting sun, surrounded by sea and sky. An initially idyllic scene which, on closer inspection, reveals a deeper level of meaning. The sky, which all people share, becomes a unifying symbol. It stands for hope, but also for threat. In combination with the sea, it refers to the fact that those who flee are at the mercy of the forces of nature and political borders. At the same time, the image thematises absence: although the people on the boat were rescued, the image documents only a fleeting moment between life, uncertainty and the question of whether their fate will be recognised at all.

Link's choice of framing sharpens the viewer's gaze and reminds us that looking away is not neutral.

Despite their photographic origins, the works cannot be categorised as classical photography, painting, sculpture or textile art in the narrower sense. The screen print on a specially developed textile reacts to light and changes with the movement of the viewer. Only at the right moment, through light and viewing angle, does the image become fully visible and thus refers to a central question: What do we see, what do we ignore?



Fig. 5: Sina Yome Link, *Sky over a boat in distress*, 2021

Melike Kara

*1985 Bensberg

In her paintings, artist Melike Kara explores questions of identity, belonging and cultural heritage. Kara finds inspiration for her artistic practice in the patterns and ornaments of traditional Kurdish tapestries. She is not interested in the purely decorative function of the ornaments, rather these motifs are carriers of history, emotion and collective memory. Her works often consist of two or three deliberately reduced colour tones that emphasise structure and depth. Past and present, order and emptiness, memory and rewriting meet in these pictorial spaces. The works tell of a culture that is rooted and at the same time characterised by migration, displacement and political upheaval. The historical textiles she refers to come from different geographical regions and Kurdish communities.

This is also reflected in the titles of the works. With 'bohtan' (2024), the artist refers to the 17th-19th century Kurdish tribal confederation of the same name in the province of Van (Wan in Kurdish) in the east of present-day Turkey. In the painting, the colours white, blue and green form an abstract mesh.

Kara's works are open spaces for that which cannot be easily captured. With 'koti' (2024), Kara also refers to a place north-east of Adiyaman (present-day Turkey), which is inhabited by a majority Kurdish population. Her work 'lurs' (2023) in turn refers to the nomadic ethnic group of Iranian Luristan. Luristan is one of the oldest regions of Iran and is home to various ethnic groups, including the Kurds. The hand-knotted carpets from this region are also known as Gabbeh, whose characteristics of large colour areas and geometric shapes are attributed to both the Qashqai and the Lur. These can be found as a starting point in Kara's work.

The large-format canvases are evidence of a rich but often invisible cultural heritage. The patterns that form the beginning of her works have been passed down through generations, especially by women. Kurdish culture cannot be understood as a homogeneous entity. Due to forced resettlement and political expulsion, many carpet weavers adapted to new cultural contexts. In doing so, they adopted local patterns, alienated them and interwove them with their own. The origins of the Kurds, like those of their handicrafts, are often shrouded in mystery. Kurdish carpets were and are often subordinated to other styles and ethnicities, resulting in painterly translations that keep cultural memory in motion. The artist consciously focusses on the connection between tradition and deviation. It is precisely what is missing or remains open that tells of the difficulty of clearly grasping Kurdish identity and of the beauty and possibility of rethinking it in the 'in-between'.

Between image surface and meaning, memory and construction, spaces are created for a hybrid Kurdish identity. Between line and void, Kara invites us to discover our own traces of origin, belonging and memory.



Fig. 6: Melike Kara, *bohtan*, 2024



Fig. 8: Melike Kara, *koti*, 2024



Fig. 7: Melike Kara, *lurs*, 2023

Majd Suliman

*1991 Aleppo



Fig. 9: Majd Suliman, *Pressure*, 2023

Majd Suliman is a multidisciplinary artist. In his work, he explores the relationship between humans, nature and technology as well as the challenges of cultural assimilation. The interactive sculpture 'Pressure' (2023) makes pressure visible and tangible. Instead of ignoring the pressure, the work responds with an ironic and humorous scenario: the centrepiece is an oversized stress ball - as used to calm down in stressful situations - in the shape of a human brain. Five motion sensors recognise visitors approaching the sculpture. Only then is the mechanical movement triggered. The brain is compressed from two sides, deforms and twitches. The pressure is immediately visualised. An 'aha' experience, perhaps even a smile, ensues. The terrazzo floor is a reminder of Syrian interiors, a silent reference to the artist's origins. The metal and steel in the centre stand for industry, for strength, hardness and stability. It embodies what is associated with pressure from outside. Between tension and playfulness, 'Pressure' confronts us with the pressure that accompanies us in various forms.

Despite its small size, the work 'I exist for attention' (2024) deliberately draws attention to itself. The solar-powered relief reacts subtly to light and refers to the dependence on energy. The work is reminiscent of a flower as a natural phenomenon, but consists entirely of technical materials.

Majd Suliman reflects the tension between nature and technology, the digital world and physical reality. The work exemplifies the feeling of living between cultures, times and systems, between tradition and modernity, between belonging and foreignness. 'I exist for attention' is a commentary on human neediness, on self-positioning in a complex, digital world and a silent attempt to become visible.

The artist's most personal work is entitled 'Nostalgic Chair' (2023).

It shows a chair in motion, carried by memory and loss. What at first glance looks like a strange old bicycle becomes a living memory machine through movement. The object is only set in motion by actively pedalling. This conscious act not only activates the mechanics, but also the memory and associated emotions. In a nod to Christian medieval art, the bicycle chain is covered in gold, which refers to the sacred character of memory and personal history. The bicycle chain not only activates the mechanics, but also the emotions; the artist moves physically and inwardly through his archive of memories. Between positive nostalgia and the heaviness of farewell.

The flip-flops, which appear incidental but personal, anchor the work in the artist's history: they belong to his brother, whom he has not seen for a long time. They are what Suliman has left of his brother, who lived in Aleppo.

The terrazzo floor is a piece of home. Terrazzo was not uncommon in his childhood home in Syria. The floor cools, supports and tells a story. Between performance and object, the work invites you to become active. Because memory needs movement, needs touch, needs the space in between. In his film 'Moving Parts' (2023), Suliman shows how the installation is set in motion by an actor and how nostalgia unfolds.

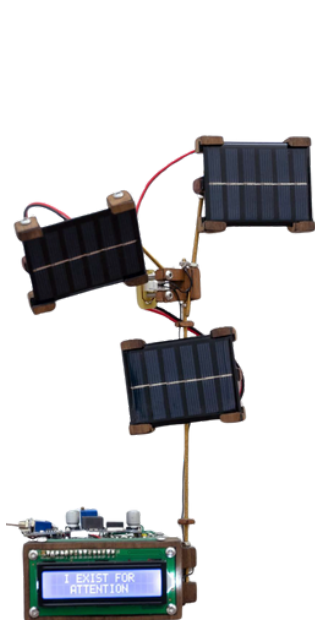


Fig. 10: Majd, Suliman, *I exist for attention*, 2024



Fig. 11: Majd Suliman, *Nostalgic Chair*, 2023

Theresa Weber

*1996 Düsseldorf

As a multidisciplinary artist, Theresa Weber explores the after-effects of colonial history, cultural interdependencies and strategies of resistance in her work. She deconstructs ideas of beauty, identity and belonging.

The exhibition begins with the organic sculpture 'Cycles of Unmasking Entanglements' (2023) by Theresa Weber in the foyer of the museum. Various textile materials such as fabrics, ropes and modelling clay as well as smaller elements such as beads and chains are linked together to form long bodies. The earthy and lively colour palette of greens, browns and yellows creates an atmosphere reminiscent of an idyllic forest or jungle landscape. Small sacks reminiscent of medicinal herbs create a connection to nature. Earthy tones are combined with bright yellow, orange and turquoise. These colours and the textiles used are reminiscent of Caribbean carnival costumes. Weber refers to her Jamaican roots and embodies hybridity with the weave. The work was created in 2023 as a commission for Somerset House, a former neoclassical aristocratic residence in London. Placed in the stairwell, the work broke up architectural and historical hierarchies. For the special exhibition here at the Suermondt-Ludwig-Museum, the artist has adapted the object to the former, also neoclassical Villa Cassalette of the scratch manufacturer Eduard Cassalette. Once again, the work breaks down social hierarchies.

The work forms a link between the two exhibition rooms, the fireplace room and the print cabinet, and the collection rooms. The staggered arrangement of the strands opens up intermediate areas that unfold a post-colonial perspective despite the density. The relationships between colonial powers and the colonised become visible in them. By adapting the individual structures to the respective space, Weber turns them into changeable bodies that symbolise the dynamic development and composition of identity.

In her collages, Theresa Weber combines different materials such as synthetic hair, pearls, textiles and plastic elements to create hybrid objects. By preserving the materials in resin, Weber creates a square archive of collective and personal memories with 'Archipelago Flow III' (2025). Fictional cartographies interweave with traces of reality and take a look at the Haitian Revolution of 1791, which was the first and only successful revolution against enslavement and made the first independent black state possible. In this archive of the body, memory and identity, the objects are not only stored, but also unfold their symbolism in the spaces in between: artificial fingernails and pearls stand for empowerment within the African diaspora in the spirit of feminism, and the colour blue stands for the dye indigo.

The colour indigo is also used in the work 'To be born into this world' (2025). Indigo blue can be traced back to several indigenous cultures in the Global South. However, its use is closely linked to colonial exploitation: It became a component of the European textile and ceramics industry and is still a symbol of prosperity today. At the same time, it is an expression of forced labour and oppression. With the depiction of blue hands at the centre of the work, Weber reveals colonial scars. They are an homage to the 1991 film 'Daughters of the Dust' by Julie Dash and Arthur Jafa, which focuses on the work involved in indigo production on the Caribbean islands, where the hands turn blue due to the steaming blue liquid. The sculptural work made of transparent synthetic resin is reminiscent of an archive in which Theresa Weber has manifested various objects. The corals and shells come from the 'hands of the artist', which Theresa Weber collected in Jamaica. The deep blue colour that mixes with the transparent resin is reminiscent of the Caribbean sea and sky. The transparent areas between the colour gradients become a place for hope and nostalgia.



Fig. 12: Theresa Weber, *Archipelago Flow III*, 2025



Fig. 13: Theresa Weber, *To be born into this world*, 2025

Murat Önen

*1993 Istanbul

Abstraction and figuration meet in the works of Murat Önen. Art historical references are created, transformed and transferred into a contemporary visual language. His more recent works focus less on individuality and more on openness. In his work 'Bathers After Cézanne (remix)' (2024), Murat Önen takes up the motif of nudity in combination with idyllic nature, based on the classic motif of Paul Cézanne's 'Bathers'. He is fascinated by Cézanne's depiction of the naked body, which appears to be free of any erotic charge. No ideal human types are depicted with unrealistic proportions. The bodies in his work lose their individuality, becoming forms that oscillate between figure and landscape. In their abstract form, without faces, without clear contours, the sitters cannot be identified. They turn their backs on the viewer and radiate anonymity. The combination of rhythmic brushstrokes, earthy colours and shades of blue and green dissolve the boundaries between people and the environment: Where does humans end and nature begin?



Abb. 14: Murat Önen, *Bathers after Cézanne (remix)*, 2024

The figures in his work "Leave me" (2024) come across quite differently. A young man with a dark beard lies in the foreground in an implied bed. With his eyes closed, he appears to be lost in sleep. His upper body is turned towards the viewer. The facial features suggest that the artist has integrated his self-portrait into the picture. Around the reclining figure, heads without bodies emerge from the diffuse, almost dreamlike background. They hover close together, gazing at the central figure with open eyes and only some of them looking down. Their appearance is oppressive.

Art historical references and voices from the past can be recognised in their individual, sometimes expressive, sometimes familiar forms. Whilst the sleeping body rests peacefully, an invisible weight seems to build up over it. Despite the intrusive proximity of the heads, the sleeping person seems motionless. The title of the work says something else: “Leave me” seems like an invitation or a silent cry for distance, self-determination and rest.

In ‘How is my pink painting?’ (2024), Önen thematises the act of artistic creation. Self-portraits, which provide an insight into the world of artists, play an important role in art history. Here, Önen not only provides a look behind the scenes, but also shows on several levels how an artist creates a work of art and presents it to himself and the public. These components of artistic creation are presented simultaneously in the work. With his back to the viewer, the artist paints a large-format picture. In an expressive manner, the motif of the still unfinished painting is composed of a multitude of figures that are not characterised by individuality in their depiction. The canvas is captured by the artist, who is facing himself. His face and hands appear between the frame and the picture surface and refer to the finished work that is presented to the audience. With this picture-within-a-picture structure, Önen makes visible what would otherwise remain invisible. He opens up the space between creation and presentation, between creation and viewing. In doing so, he plays with perception: who is looking at whom? On the one hand, it is about how the artist sees himself, and on the other, how he sees himself seeing and creating. However, Önen deliberately leaves the interpretation to the viewer and places the art in a dialogue space in which there is no definitive interpretation.

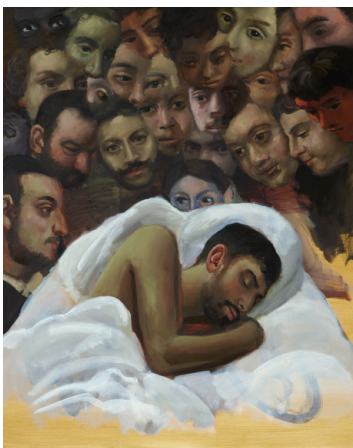


Fig. 15: Murat Önen, *Leave me*, 2024



Fig. 16: Murat Önen, *How is my pink painting?*, 2024

Sunyeong Kim-Heinzel

*1992 Seoul

Children appear as actors, actresses and mediators in the work of artist Sunyeong Kim-Heinzel. After studying at Chung-Ang University in Seoul (2011-2014), Sunyeong Kim-Heinzel studied as a master student of Prof Ellen Gallagher at the Kunstakademie Düsseldorf (2017-2024). This biographical and cultural hybridity characterises her work, in which Western and Eastern perspectives on childhood, education, gender and cultural identity collide and merge.

The children's world seems to be free of stereotypes, hierarchies and discrimination. What appears playful and harmless at first glance reveals subtle ruptures, socio-critical undertones and a multi-layered narrative style on closer inspection. Their gestures, looks and attitudes reflect curiosity and playfulness as well as strength, resistance and autonomy. Everyday observations and distorted memories from the perspective of a child mingle with the feminist gaze of an artist. Surreal elements, bright colours and dynamic compositions form a fictional world in which transcultural and personal situations also find their place.

In „The strongest Two of Twelve“ (2024) offenbart sich durch ein Schattenspiel das Innere der Kinder, das der Kraft der zwei mächtigsten Sternzeichen des asiatischen Tierkreiszeichen entspricht, der Stärke des Drachen und des Tigers. Das Schattenspiel veranschaulicht die traditionelle Kunst, dessen Ursprung im asiatischen Raum liegt und bis in das 4. Jahrhundert zurückreicht. Auch das traditionelle arabische, anatolische und griechische Schattentheater leiten sich von diesem ab. Im surrealistischen Stil bricht Kim-Heinzel allerdings diese Tradition, indem die Stabfiguren einer kleinen Schlange und Katze in den Händen der Kinder größere und mächtigere Schatten werfen. Die Kinder, oft selbst noch auf der Suche nach ihrer Identität, erscheinen durch diese Schattenbilder als Trägerinnen innerer Kraft und symbolischer Macht.

Elements of everyday Korean culture are also incorporated into Kim-Heinzel's work. An essential part of Korean culture is eating with chopsticks, which is more difficult than with forks and spoons. In 'A precocious catcher' (2023-2024), Kim-Heinzel shows a boy who is already so good with chopsticks that he even uses them to catch a small bean thrown to him by the girl opposite. This represents the typical playful behaviour of small children at the dining table. By ascribing the boy an atypical talent for his age, the artist criticises the institutionalised education system and the effects of capitalist influence. This superpower of children is also evident in the art of karate in 'READY WHEN YOU ARE' (2024). Two girls face each other in traditional karategi and have adopted a fighting stance. The young girls move between strength and childlike naivety.

The world that Sunyeong Kim-Heinzel creates is not purely fictional, but it is not documentary either. It becomes a space of possibility in which the children become narrators of their own stories.



Fig. 17: Sunyeong Kim-Heinzel, *The strongest Two of Twelve*, 2024



Fig. 19: Sunyeong Kim-Heinzel, *A precocious catcher*, 2023-2024



Fig. 18: Sunyeong Kim-Heinzel, *READY WHEN YOU ARE*, 2024

Janis Löhrrer

*1991 Aachen

Whether he decides to be a draughtsman or a painter, the Aachen-born artist Löhrrer combines these two techniques on ceramics.

He paints tiles. In the classic blue and white style of Delft tiles, inspired by Chinese porcelain painting from the Ming dynasty, the depictions of people abound. The main focus is on the male body, which is emphasised in all its multifaceted nuances. In their abundance, the figures in 'Formation' (2024) create a narrative world in which they meet, interact and distance themselves from one another. Unlike in the Flemish tradition, the focus is not on the individuality of each tile, but on that of each figure, which moves beyond the boundaries of the individual tiles. It emphasises diversity without hierarchy and celebrates different body shapes, identities and postures. Each body stands on its own - and yet is part of a larger social structure. Löhrrer creates a space in which taboos can unfold, where no boundaries are set. Shame, lust, searching and fear are combined with the male body and pose the question to the viewer: Who is actually looking at whom here?

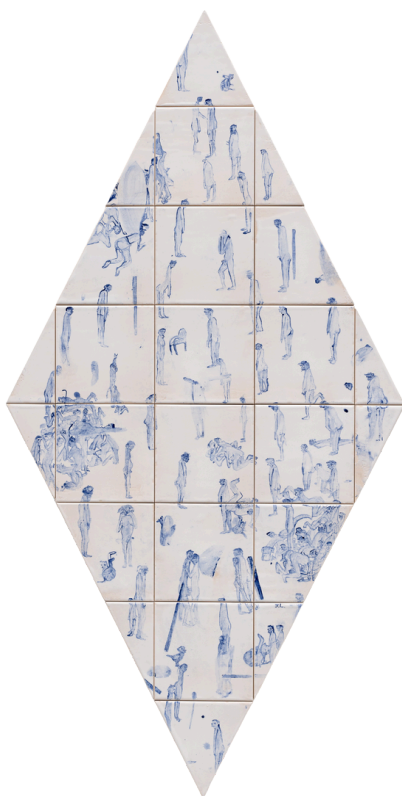


Fig. 20: Janis Löhrrer, *Formation*, 2024



Fig. 21: Janis Löhrrer, *watch*, 2024

Janis Löhner's works not only feature human figures, but also accessories. In his work 'watch' (2024), a wristwatch floats in space while figures form from the mass of the background. The motif of a classic men's wristwatch serves as a male object of representation and becomes a carrier of time, change and social attributions. The watch refers to something that one takes off before entering certain places - a gesture of transition, of change. At the same time, it carries a certain symbolic burden: it stands for transience, for the ticking of time, but also for traditional role models. In its classic form, it is part of an idealised image of masculinity, an accessory that constructs identity and conveys attributions to its wearer. Its floating, almost surreal depiction above the figures opens up a space for interpretation: Is it liberation or detachment from old patterns?



Fig. 22: Janis Löhner, *Red Shirt*, 2024

Patterns can also be found in the work 'Red Shirt' (2024). In its folded and ironed form, a red and white chequered shirt, which appears everyday, becomes a carrier of multi-layered meanings. The work draws attention to the trivial: the beauty of a carefully folded item of clothing that mediates between the private and the social. It refers to order, to home, to memory. The buttoned-up shirt is not worn, but acts as a silent testimony to absence and presence. In its simplicity, the object also symbolises masculinity and refers to role models, to what is ascribed to you and what you take off. Visible tears make the perfect construction appear fragile.

The folded shirt becomes a symbol of a changing male identity.

Aylin Ismihan Kabakci

*1998 Gelsenkirchen

Student, Kunstakademie Düsseldorf

Aylin Ismihan Kabakci has been studying at the Kunstakademie Düsseldorf since 2017 and has been a master student of Maximiliane Baumgartner since 2024. In her work, she explores the tension between the influence and detachment of different cultures. While the focus at the beginning of her studies was on form, since 2018 her own self, shaped by migration history, family conflicts and questions of belonging, has been at the centre of her artistic work. Inspired by Islamic arts and crafts, she combines traditional elements such as Anatolian carpet ornaments and floral motifs from Iznik ceramics with modern and personal themes. In doing so, she builds a bridge between cultures and shows the potential, but also the conflicts that arise from the clash of different generations. Using textile materials, she refers to the intricate craftsmanship that is passed down from generation to generation. At the same time, interpersonal relationships, especially from woman to woman, become a theme.

In 'Seeking Girlhood' (2023), the longing to simply be human, to be a child, without being torn apart, becomes "tangible": Kabakci photographs her own hands with small plastic hands, paints the whole thing on canvas and uses it as a symbolic medium. The result is an act of self-reflection, but also of superimposing biography and cultural memory. The hands also become symbols of age, labour and culture. They are carriers of memory and an expression of a female, artisanal-artistic lineage that continues to have an effect today.



Fig. 23: Aylin Ismihan Kabakci, *Seeking Girlhood*, 2023



Fig. 24: Aylin İsmihan Kabakci, *Problem yok!*, 2025

Precise, clear lines emerge in Kabakci's paintings without depicting specific people. Instead, the space for interpretation is deliberately left open so that individual references and collective memories can unfold.

'Problem yok! (2025) focuses on the attempt to start a conversation over a glass of tea at the table. The two glasses of traditional Turkish tea, also known as Çay, symbolise the conversation between two parties. The front glass is filled with tea, while the back glass is turned upside down. The full glass symbolises an attempt at rapprochement - but the upside-down glass refuses to answer. Who is sitting on the other side is left open by the shadowy, faceless figure. The tablecloth as a sewn-on textile extends the canvas, allowing the failed conversation to pass into the viewer's space. The floral motifs in the background, such as the Anatolian tulip, refer to the artist's Turkish roots.

Among other things, it is the different age groups that meet here with different expectations and perspectives.

In "Annemin Elleri" (2023), the hands of Kabakci's grandmother, mother and aunts are sewn onto a large blanket made from cut-up 'Pamuk' fabrics. The blanket is covered with floral motifs that correspond to the style of traditional shalva trousers from Turkish villages. Like a carpet, patterns, structures and colours are quoted, broken up and reassembled. Similar to a patchwork quilt, fragments of several generations are put together by hand and recoloured again and again. Despite or precisely because of the inner and outer tensions, a work is created that functions across cultures. Kabakci creates open spaces that are characterised by identity, origin and memory. In them, a dialogue unfolds between the generations, about textile patterns, hands and the invisible that remains.

Cover

Sunyeong Kim-Heinzel, The strongest Two of Twelve, 2024, oil on canvas, artist's studio. Photo: Kevin Osterkamp © Sunyeong Kim-Heinzel

Fig.1

Eyad Sbeigh, Out of the Shadows, 2021, oil on canvas, artist's studio. Photo: Eyad Sbeigh

© Eyad Sbeigh

Fig. 2

Eyad Sbeigh, Visions between the stars, 2023, oil on canvas, artist's studio. Photo: Eyad Sbeigh

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Fig. 3

Eyad Sbeigh, The Room is Dreaming , 2024, oil on canvas, artist's studio. Photo: Eyad Sbeigh © Eyad Sbeigh

Fig. 4

Sina Yome Link, Libyan Sea, Maltese Sea, 2022, screen print on retroflexive textile, artist's studio Photo:

CHROMA © Sina Yome Link

Fig. 5

Sina Yome Link, Sky over a boat in distress, 2021, screen print on textile, artist's studio Photo: Sina Yome Link ©

Sina Yome Link

Fig. 6

Melike Kara, bohtan, 2024, oil stick and acrylic on canvas, Galerie Jan Kaps, Cologne. Photo: Simon Vogel

© Melike Kara and Jan Kaps

Fig. 7

Melike Kara, koti, 2024, oil stick and acrylic on canvas, Galerie Jan Kaps, Cologne. Photo: Mareike Tocha

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Fig. 8

Melike Kara, lurs, 2023, oil pencil and acrylic on canvas, Galerie Jan Kaps, Cologne. Photo: Mareike Tocha

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Fig. 9

Majd Suliman, Pressure, 2023, various media, artist's studio. Photo: Majd Suliman © Majd Suliman

Fig. 10

Majd Suliman, I exist for attention, 2024, various media, artist's studio. Photo: Majd Suliman

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Fig. 11

Majd Suliman, Nostalgic Chair, 2023, various media, artist's studio. Photo: Majd Suliman

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Fig. 12

Theresa Weber, Archipegalo Flow III, 2025, mixed media, Hatch Gallery Paris. Photo: Jana Buch © Theresa Weber

Fig. 13

Theresa Weber, To be born into this world, 2025, mixed media, Hatch Gallery Paris. Photo: Jana Buch © Theresa Weber

Fig. 14

Murat Önen, Bathers after Cézanne (remix), 2024, oil on paper, framed. Studio of the artist. Photo: Simon Vogel © Katharina Lentz and Murat Önen

Fig. 15

Murat Önen, Leave me, 2024, oil on linen, Philara Collection, Düsseldorf. Photo: Simon Vogel © Murat Önen and Galerie Max Mayer, Düsseldorf

Fig. 16

Murat Önen, How is my pink painting?, 2024, oil on linen, Galerie Max Mayer, Düsseldorf. Photo: Simon Vogel © Murat Önen and Galerie Max Mayer, Düsseldorf

Fig.17

Sunyeong Kim-Heinzel, The strongest Two of Twelve, 2024, oil on canvas, artist's studio. Photo: Kevin Osterkamp © Sunyeong Kim-Heinzel

Fig. 18

Sunyeong Kim Heinzel, READY WHEN YOU ARE, 2024, oil on canvas, artist's studio. Photo: Kevin Osterkamp © Sunyeong Kim-Heinzel

Abb. 19

Sunyeong Kim-Heinzel, *A precocious catcher*, 2023-2024, Öl auf Leinwand, Atelier der Künstlerin. Foto: Kevin Osterkamp © Sunyeong Kim-Heinzel

Fig. 20

Janis Löhrer, Formation, 2024, glazed ceramic on wood, artist's studio. Photo: Jana Buch

© Janis Löhrer

Fig. 21

Janis Löhrer, watch, 2024, glazed tiles, ceramic frame, artist's studio. Photo: JMR-Dokumentation © Janis Löhrer

Fig. 22

Janis Löhrer, Red Shirt, 2024, glazed ceramic, artist's studio. Photo: Johannes Bendzulla

© Janis Löhrer

Fig. 23

Aylin Ismihan Kabakci, 2023, Seeking Girlhood, oil on canvas, artist's studio. Photo: Ziran Sha Pei © Aylin Ismihan Kabakci

Fig. 24

Aylin Ismihan Kabakci, Problem yok!, 2025, oil on canvas, fabric, artist's studio. Photo: Maximilian Kandora © Aylin Ismihan Kabakci

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