

**RECITE THE LOVE LANGUAGE
OF MY ANCESTORS**
by RAGHAD RESRES
04.04.25 – 23.04.25

This exhibition is part of Raghad Resres' ongoing research project **Resistance is an Amulet**. It recites the love language of her ancestors, celebrates indigenous healing practices and reimagines them in contemporary contexts as practices of collective healing and resistance to colonial violence.

The project is born from the experience of being forced to exist within a colonial imagination that denies the full humanity of Indigenous peoples and the need to reclaim identity in order to resist erasure. Raghad believes that resistance itself is a healing response to colonial violence, an amulet against oppression and systemic harm.

The project focuses on the creation of amulets as manifestations of the healing power inherent in acts of resistance. In this exhibition, the artist has embarked on a journey of exploring and crafting amulets using materials historically associated with Arab and Nordic folk medicine, such as silver, amber, hair, and nails, blending them with elements that physically embody resistance, like wild clay sourced from Palestinian refugee camps, where she was raised.

This artistic methodology is meant to add a layer to indigenous healing practices, imbuing them with a contemporary connection to the current crises that the whole world is facing, it emphasizes the need for collective liberation.

These amulets challenge colonial and capitalist notions of healing and push the boundaries of what is universally considered protective. They emphasize Indigenous knowledge and traditions that defy colonial practices and stand as acts of resistance against erasure.

This project is co-curated and organized between **Raghad Resres** and **Alqumit Alhamad**.

Raghad Resres and Alqumit Alhamad have been invited to curate, organize, and participate in the NSFW 2025 exhibition program. The two artists co-curated and organized two solo exhibitions on the theme of Diasporic Consciousness at NSFW, starting in March 2025 with Alqumit Alhamad, followed by Raghad Resres in April 2025.

1. Resistance is an Amulet, 2025

Silver pendant. 6 cm, tin pendant. 4 cm, silver pin. 6 cm, six Amber stones, fabric.

This amulet consists of amber stone, a tin pendant shaped like the Sami Magic Drum that have been used by the Sami shamans to enter a trance or to answer questions about the future. And a silver pendant, or Maskeh (مكسم) inscribed, "Resistance is an amulet" in a special Arabic font. The Maskeh is a manifestation of the healing powers inherent in acts of resistance.

This amulet is inspired by the artist experience as a Palestinian living in Gothenburg, where she has come to see resistance as an amulet. "I realised that resistance connects to healing, drawing on moments of collective action following October 7th, when I found solace in collective organizing and participating in demonstrations with people from all around the world."

This amulet is attached to the wall with a pin, mimicking the traditional way pendants have been used. This presentation transforms the space into a healing sphere, which protects the public against colonial violence.

The amulet combines materials used in traditional Arab and Nordic folk medicine, aiming at emphasising the power of collective resistance for healing from colonial systems.

The silver pendant is produced in collaboration with Gothenburg-based jewellery artist Lucky Huang.

The tin pendant is made by SWÅ & Jokkmokks Tenn – LE.

This amulet mimics an ancient Palestinian amulet found in the Dr. Tawfiq Kanaan collection of amulets at Birzeit University, Palestine.

2. Clay Sheet Amulets, 2025

Wild clay, coal, hair, cotton.

This work is a series of wild clay amulets on canvas. These amulets are experiments made of wild clay sourced from a Palestinian refugee camp in Jordan, where the artist was born and raised. They are constructed with materials and scripts that have been used in Arab and Nordic folk medicine for healing and protection.

The artist believes that for the long the path of indigenous resistance to colonial erasure, refugee camps as resistance structures transformed into living amulets as an embodiment of powers of protection. Protection from erasure and blindness to crimes against the humanity.

Therefore, physical materials from Palestinian refugee camps are used in this work as the base of these amulets. These sheets are installed against the walls of the exhibition space using nails, mimicking the traditional way pendants have been used, and aiming at transforming the exhibition space into a sphere for protecting indigeneity against colonial violence.

This collection of clay sheets was developed in collaboration with figurative artist Hamza Jaber, who contributed as the artistic technique director.

3. Body Remains' Flavoured Jellies, 2024

Gelatin cubes. 3x3.5 cm, nails, hair.

Body Remains' Flavoured Jellies is an installation that consists of two parts:

The first part, **for VIP guests only**, is crafted from the artist's body remains, hair, nails, and bodily discharges, molded into forms resembling familiar Western desserts.

These jellies are meant to be served for racist Western leaders. Recasting these desserts as amulets meant to heal them from the racism and violence they impose on indigenous communities.

This work embodies self-transformation as a response to colonial violence and a form of resistance that heals Indigenous peoples from erasure. The work examines the power of continuous reconfiguration of the self as a mechanism to resist colonial imagination, which denies the full humanity of indigenous peoples, where the self transforms to become an amulet that heals those who are violent.

In the second part of this installation, the public are invited to eat strawberry-flavoured jelly to celebrate the power of collective resistance to colonial violence. This act aims to transform the work into a collective experience of healing.

CURATORIAL VISION

Raghad Resres and Alqumit Alhamad have been invited to curate, organize, and participate in the NSFW 2025 exhibition program. The two artists co-curated and organized two solo exhibitions on the theme of Diasporic Consciousness at NSFW, starting in March 2025 with Alqumit Alhamad, followed by Raghad Resres in April 2025.

Living in the diaspora teaches us to critically examine the sociopolitical landmines that have shaped our wounds and the wounds of those we love. Dr. Thema Bryant, a liberation psychologist, states, "We need to face and speak the truth of our collective wounds if we are to heal." These two solo exhibitions are co-curated as an act of healing.

Over the past two years, Raghad and Alqumit have been negotiating and navigating ways to exist in a vastly different yet deeply connected sociopolitical context from their homeland. At the core of this process are feelings of alienation, the struggle to maintain one's identity amid the pressures of capitalism and colonialism, and the search for community care. This project explores these experiences, offering a personal understanding of diasporic consciousness through our journeys.

ABOUT THE ARTISTS

Raghad Resres (b. 1996) is a Jordanian research-based artist of Palestinian descent. She holds an MFA in Fine Arts from HDK-Valand, University of Gothenburg, Sweden, and a BA in Literature and Cultural Studies from the Hashemite University, Jordan.

Raghad operates through feminist spatial and decolonial practices. Her works engage with experiences of refuge and colonization. Her artistic practice sits at the intersection of conceptual art and performance spanning various media including installation, painting, and sculpture.

The artist has exhibited in both group and solo shows at national and international venues, including Gallery Detriti (2025, SE), Blå Stället (2024, SE), Hammarkullen Konsthall (2024, SE), GIBCA Extended (2023, SE), The KUNO Biennial (2023, LTU), Dar Art Fair (2022, JOR), Micro Galleries (2020, JOR), and in refugee camps. She has also participated in residency programs at Art Lab Gnesta (2024, SE) and MEDEARTS (2021, JOR).

Raghad has received several art and research grants from Stiftelsen Carl Olsons Stipendiefond, Adlerbertska Stipendier, Arnulfska Stipendiefonden, and the Axel Adler Scholarship. | www.raghadresres.com

Alqumit Alhamad (b. 1992, Jerash, Jordan) is a Syrian multidisciplinary artist. He earned an MFA in Fine Arts from HDK-Valand in Gothenburg (2024), a diploma in Visual Communication from Östra Grevie Folkhögskola (2022), and a BFA in Graphic Design and Animation from the Aleppo University of Fine and Applied Arts (2014).

Based in Gothenburg, he has exhibited widely in Sweden and internationally, including in the UK, Germany, the USA, Finland, and Syria.

Alqumit Alhamad's project War Trauma won Ung Svensk Form 2025, and he was awarded Postnord's postage stamp sketch assignment as well as the Vera and Göran Agnekil Prize for Young Artists from the Swedish Royal Academy of Fine Arts in Stockholm. He was nominated for the Bror Hjorth Prize for Young Illustrators in Uppsala, Sweden, in 2024, and for the Swedish King Carl XVI Gustaf's Young Leader Scholarship in Malmö, Sweden, in 2018. He also received the Al-Basel Prize from Aleppo University, Syria, in 2014.

His artistic practice is rooted in his experiences of displacement and revolves around self-affirmation, self-destruction, self-invention, and self-reference. These concepts reflect his ongoing journey of navigating cultural dislocation and reconstructing Identity | www.alqumit.com

With support from:



Göteborgs
Stad



VÄSTRA
GÖTALANDSREGIONEN
KULTURNÄMNDEN

NSFW