



NEUERSCHEINUNG

Samet Durgun
Come Get Your Honey

Essays von Amrou Al-Kadhi und Marianne Ager
Interview von Prince Emrah
Gestaltet von Samet Durgun und Kehrer Design (July Mollik)
Halbleineneinband, 19 x 24 cm
144 Seiten
75 Farbbabb., QR-Codes für 1 Video- und 1 Tonaufnahme
Englisch
ISBN 978-3-96900-031-1
Euro 39,90

Eine Geschichte von LGBTQIA+ Geflüchteten und Asylsuchenden in Berlin

»Was, wenn es bei Fotografie mehr um Zuhören als um Sehen ginge?« Die Fotoarbeit *Come Get Your Honey* nutzt diese Frage als eine Art Kompass beim Erzählen der Geschichten von trans* und queeren Geflüchteten in Berlin. Gleichzeitig ist sie der Weg des Fotografen, durch Verletzlichkeit, Freundschaft und Freude mit ihnen Beziehungen auf Augenhöhe einzugehen. Samet Durgun will sie als komplexe menschliche Wesen zeigen, die ihre neue Heimat in einem fremden Land und trotz eines extrem aufgeheizten politischen Klimas suchen. Andere Berichte über LGBTQIA+ und geflüchtete Menschen reduzieren diese häufig auf ihr Leid, indem sie ihre Körper mit dem Blick von Außen geradezu sezieren oder ihren Daseinskampf romantisieren.

Artist Statement von Samet Durgun:

I am an artist living in Berlin who »became« German as a first-generation immigrant. I was born in Turkey, and my great-grandparents arrived in the Ottoman Empire (today's Turkey) from the Caucasus as refugees. I am agnostic, queer, and I was raised by a single mother. So it was hard for me to feel at home or safe, and I have a lifelong pursuit of self-realization despite challenges.

I wanted to express my urge to be understood by telling stories of people I felt close to. A few years ago, I became friends with gender-nonconforming, trans, and queer refugees and asylum seekers in Berlin. I have a deep respect for people whose identities are so intricate and layered that the struggle and the power of resistance become invisible to those who have access to anything they don't: having a family, job, education, physical or mental safety, language, or wealth.*

With that deep respect, I ask, »what if photography is more 'listening' than seeing?« On a meta-level, this question resists the standard narratives of both LGBTQIA+ and refugee identities, whose stories are often told under the microscope of agony either by surgically exploring their body from the »outsider gaze« or romanticizing their struggle. My approach is about embracing and appreciating the complexities, striving to depict individuals in their wholeness, and looking at each other »at eye-level.« The work reflects my relationships and my impression of their stories. Thus, it is very subjective after all.

Samet Durgun (*1988) lebt in Berlin. Er ist Deutscher mit türkischem Migrationshintergrund und abchasischen Wurzeln. Er hat einen BA der Bogazici Universität, Türkei. Als Immigrant der ersten Generation und autodidaktischer Künstler war er Gaststudent an der Universität der Künste Berlin (UdK) und nahm an deren Programm *Common Ground* für Geflüchtete und Immigrantenteil. Seine Arbeiten wurden vielfach ausgestellt, darunter im Berliner Museum für Fotografie.

www.sametdurgun.com / Kontakt: hi@sametdurgun.com

Instagram: [@hi.sametdurgun](https://www.instagram.com/hi.sametdurgun)

Aus dem Essay von Amrou Al-Kadhi:

Like the people in these photographs, I am myself a queer person living in a land far away from where I first started. Originally raised between various countries in the Middle East, I now live in London, and identify as gay, non-binary and Muslim. Inhabiting identities that are at their heart intersectional and straddling various social groups, I know what it is like to live in the in-between. Of feeling a hunger to be accepted, but a fight not to be assimilated; of revelling in the potency of living on society's fringes, whilst also yearning for social visibility; of coming from a background that was intolerant of my queerness, yet entering a country that is dismissive of my racial identity and heritage. It is, in effect, like living forever on a tectonic fault line at constant risk of an earthquake, of feeling as if you're flying on a plane that might never land. The tension is both chaotic and empowering – for whilst existing in a liminal monad between various social spaces is tiring, it's also the place with all the potential. It exists outside defined social binaries, powerfully disrupting heteronormative structures, fragmenting an oppressive gaze in a way that can liberate ourselves from damaging narratives.

Samet Durgun's powerful photography honours the potential of the in-between, celebrating its boundlessness in a way which situates queer refugees and asylum seekers within their own space, into which we are invited to observe – never claim. The tensions between visibility and invisibility are potent in this respect, with Durgun using light to articulate this interplay to spectacular success.

Amrou Al-Kadhi hat als Drehbuchautor*in unter anderem Episoden geschrieben für *Little America* (Apple TV), *The Watch* (BBC America), *Hollyoaks* (Channel 4). Sie/er hat einen BA, einen MA und einen MPhil in Kunstgeschichte der Universität Cambridge, mit einem Schwerpunkt queere darstellende Kunst. Sie/er nahm 2019 teil an der Ausstellung *Kiss My Genders* in der Hayward Gallery, London. Sein / ihr Buch *Life as a Unicorn* (2020), wurde mit dem Polari First Book Prize und einem Somerset Maugham Award ausgezeichnet. Amrous Drag-Show *Glamrou: From Quran to Queen* (2020), unterstützt vom British Arts Council, ist immer noch auf Tour.

Aus dem Interview von **Prince Emrah** mit Samet Durgun:
Prince Emrah: *I am so excited to have a chat with you about your book! Let's jump right into it. How did you end up connecting with a circle of LGBTQIA+ refugee and asylum seekers?*

Samet Durgun: *On International Workers' Day, you had a gig at an open-air festival in Kreuzberg. A few hours before the show, you introduced me to your friends with whom you used to share a dorm. I was mesmerised by each individual and the stories that they shared with me that day. The relationships grew over time, friends were introduced to other friends.*

PE: *Did you have a plan to make this book back then already?*

SD: *I did not have any plans to make this book or even 'a book', but I had an idea that could be translated into images. I wanted to express my urge to be understood by connecting with people I felt close to. I have a deep respect for people whose identities are so intricate and layered that the struggle, power of resistance and resilience become invisible to others. As you know, my forebears are refugees from the Caucasus. I grew up as an ethnic minority, an agnostic and a bullied queer kid raised by a single mother in Turkey. As much as I am aware of the unique challenges that your community faces and our stories aren't identical, I felt the solidarity with people as a queer person at the intersection of multiple identities with lived experience.*

Prince Emrah (sie/er) arbeitet als professionelle Bauchtänzer*in, Tanztrainer*in, Beauty & Wellness-Student*in, Make-up Artist, DJ und gelegentliche Drag Queen in Berlin. Sie/er hat kurdische und aserbaidische Wurzeln und kam vor ein paar Jahren, geflüchtet aus Turkmenistan, nach Berlin. Seitdem hat sie/er sich einen festen Platz in Berlins Szene und darüber hinaus gesichert. Emrah ist die »Mutter« des Künstlerkollektivs *House of Royals*, das Raum bietet für BIPOC (Black, Indigenous, People

of Color) und LGBTQIA+ Geflüchtete und Asylsuchende aus Ländern wie Syrien, Palästina, Malaysia, Libyen.

Aus dem Essay von **Marianne Ager**:

Strömholm and Goldin. Two different photographers, two generations. Both depicting queer life from the inside and both doing long-term projects. Together they underline the importance of time, patience and participation when it comes to creating expansive, intimate, nuanced portraits of individuals in a community. We are reminded of the fact that excellent photographic narratives are about so much more than mere technique and composition. These projects are basically also stories about how it is possible to go out in the world and create a family of your own when the biological one for some reason or another cannot be there for you. In the process, Strömholm and Goldin have created important historical documents mapping the conditions in certain decades and certain cities. They become prisms of the time they were made in.

With Come Get Your Honey, another important chapter in queer photography is being created which contains all of the above – and then some. Samet Durgun is the next generation.

Marianne Ager ist Kuratorin für Fotografie und Film am Kunstmuseum Brandts in Odense, Dänemark. Sie hat zahlreiche erfolgreiche Ausstellungen produziert wie zum Beispiel eine erste große Retrospektivausstellung über den dänischen Stummfilmsstar Asta Nielsen. Außerdem war Ager als Jurorin und Portfolio Reviewerin tätig für Fotografiska, Stockholm; Riga Photography Biennial und das Helsinki Photo Festival und hat Vorträge auf vielen internationalen Konferenzen und Festival gehalten.

Ausstellung

Seen By #15. Nothing Ever Happened (Yet)
Museum für Fotografie, Berlin
21.05.–25.07.2021

Bitte beachten Sie:

Die in dieser Presseinformation abgebildeten Fotos sind für den Abdruck im Kontext einer Buchbesprechung freigegeben. Bitte haben Sie Verständnis, dass maximal 3 der Abbildungen in einem Print-Artikel verwendet werden dürfen. Onlinemedien dürfen maximal 12 Bilder veröffentlichen. Bitte sehen Sie davon ab, die Bilder zu beschneiden.

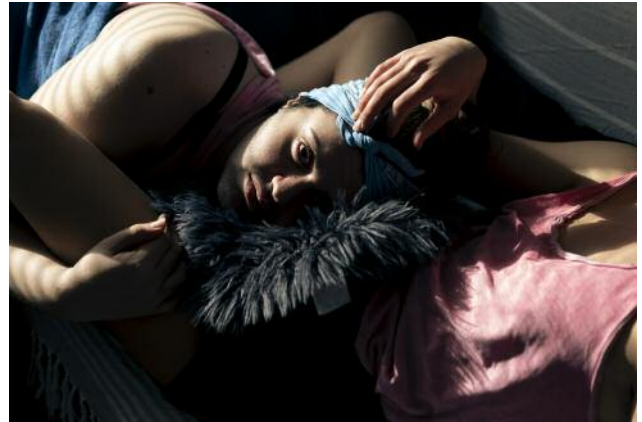
Für weitere Informationen, Bilddaten und Rezensionsexemplare wenden Sie sich bitte an:

Barbara Karpf, barbara.karpf@kehrerverlag.com oder pr.assistance@kehrerverlag.com
Kehrer Verlag, Mannheimer Straße 175, D – 69123 Heidelberg
Fon 06221/64920-18, Fax 06221/64920-20
www.kehrerverlag.com

Pressebilder



01 *Reenactment of an Arrival*, 2019
© Samet Durgun



02 *Keil Li in Patricia's Lap*, 2020
© Samet Durgun



03 *Cherry Petals*, 2020
© Samet Durgun



04 *Prince Emrah at Silver Future*, 2018
© Samet Durgun



05 *Suryani's Body*, 2020
© Samet Durgun



06 *View From the 18th Floor*, 2020
© Samet Durgun



07 *Mother Tattoo*, 2020
© Samet Durgun



08 *Reflection in Museum Island*, 2020
© Samet Durgun



09 *At Home*, 2021
© Samet Durgun



10 *A Penthouse in the Making (At Work)*, 2020
© Samet Durgun



11 *Backyard Flourish I*, 2020
© Samet Durgun



12 *Backyard Flourish II*, 2020
© Samet Durgun



13 Self-Portrait in Prince Emrah's Costume, 2019
© Samet Durgun



14 Portrait of Samet Durgun, 2020
© Samet Durgun



15 GIF Defne's Cake
<https://drive.google.com/drive/folders/1WzKJ7Pvcd48Pptzfv5GYeNZaZy9TdosA>
(Bitte kopieren Sie den Link in Ihren Browser)