

# The Deeply Rooted art exhibition presented by Woman Made Gallery, Juried by Sundus Abdul Hadi

*"The deeply rooted" features artworks that center ancient culture steeped in traditional and Indigenous knowledge that colonization attempted to erase.*

CHICAGO, ILLINOIS, USA, March 30, 2022

/EINPresswire.com/ -- [The Deeply Rooted](#) is a group exhibition that applies [Sundus Abdul Hadi's](#) term "the deeply rooted" as a counter to "marginalization" and features artworks that center ancient culture steeped in traditional and Indigenous knowledge that colonization attempted to erase.

ON VIEW: April 8 - May 21, 2022

RECEPTION: Friday, April 8, 6 - 9 PM CST

ARTWORK ACTIVATIONS: Saturday, April 9, 2:30 PM CST ;  
Saturday, May 7, 2:30 PM CST

ARTISTS WALKTHROUGH: Saturday, May 21, 3:30 PM CST

[Woman Made Gallery](#) is thrilled to announce The Deeply Rooted juried by Sundus Abdul Hadi. The term "deeply rooted" is coined by Abdul Hadi in her book, "Take Care of Yourself : The Art and Cultures of Care and Liberation" to describe any person or community rooted in an ancient culture steeped in traditional and Indigenous knowledge that colonization attempted to erase. It is a word that attempts to describe the multiplicity of ethnicities and experiences related to the international Indigenous, Black, Pan-African, Afro-descendent, Arab, Brown, Latinx, South American, and Asian communities.

The exhibit features the artwork of 33 deeply-rooted women and non-binary artists from diverse communities who intimately reflect on their connection to land, ancestry, bodies. These three spaces, liminal, physical and metaphorical, have been too long burdened by the weight of colonialism, plowing through generations of wisdom and knowledge that, despite the attempt at erasure, have returned to the surface bearing fruit.



Silvia Inés Gonzalez, Abuela (2019), digital collage, 11x17 in.

In her juror's statement, Abdul Hadi writes, "Colonial histories causing uprootedness, cultural erasure, or minimizing our urge to lay down roots for fear of unbelongingness, the works in this exhibit affirm boundless imagination in the reclaiming of what many assume to be lost, buried, or burdened. What was left behind or forcefully taken away can illuminate what is still within us, what we continue to carry... both as burdens and weight, and as wisdom and light. Perhaps without the heavy load, the lightness of being would never be sought out. Or without the struggle, the relief wouldn't be as sweet.

Each work speaks to a different note of the journey of the roots, from the deep, dark underworld, to the moment of inspiration that pierces through, creating light and nourishment for our eyes and hearts. Perhaps, if we put our ears to the ground along that uneven path, we can hear a different version of our history, and bring it forth – for if not for art and its decolonial lens, then we'd only have the official versions of what we've been taught we are capable of.



Elia Diane Fushi Bekene, *The Journey* (2022), digital collage, 18.75x15 in.

“

From the seed, to the drop of water, to the grain of rice, the needle and thread, the weave, the brushstroke, the dream, the constellation, the pixel; each work is ancestral knowledge manifested.”

*Sundus Abdul Hadi, Tio:tià'ke / Montreal, March 2022*

In this exhibition, Abdul Hadi and the artists are connected not just through struggle, but through deeply rooted ancient identities, familiar spirits, and shared experiences of resistance to white supremacy and colonialism. The exhibition reaches into the past, looking at family trees and ancestral stories with more layers – and adds colors to previously black and white storytelling. Abdul Hadi says, “By reflecting on both ancestry and futurity, we will collectively offer new narratives, definitions and representations of what it means to be both ancient and novel in a world on the cusp of change.”

ABOUT THE JUROR: Sundus Abdul Hadi is an artist and writer. Born to Iraqi parents, she was raised and educated in Tiohtià:ke/Montréal, where she earned a BFA in Studio Arts and Art History and a MA in Media Studies. Sundus' transmedia work is a sensitive reflection on trauma, struggle, and care. She is the author/illustrator of “Shams”, a children's book about trauma, transformation and healing. Her book titled “Take Care of Your

Self: The Art and Cultures of Care and Liberation" (Common Notions, Fall 2020) is about care, curation and community. She is the cofounder of We Are The Medium, an artist collective and culture point.

Abdul Hadi's work has been exhibited in Palestine, Canada, USA, France, UK and New Zealand. She has been a speaker at Nuqat Kuwait, SADA Iraq, the Nobel Peace Prize Forum, Telfair Museums, the Aga Khan Museum and multiple universities in Turtle Island.

Exhibiting Artists:

asmaa al-issa

Norah Alkharashi

Ayam Yaldo

Alexandra Beaumont

Boisali Biswas

Michele Brody

Carina Chang

Emilia Chang

Mona Cliff

Ivonne Cruz

Pritika Chowdhry

Kiana Honarmand

Reem Farah

KRFO (Kimberly Renee Fulton Orozco)

Elia Diane Fushi Bekene

Nicole Godreau Soria

Mona Gazala

Silvia Inés Gonzalez

Jenna Hamed

Mina Katebi

Saaba Lutzeler

Lorimar Matos

Nadine Nashef

Jean Ni

Marcela Adeze Okeke

Shaqui Reed

Archana Shekara



Daisy Trudell-Mills, Astrall Travellers (2021), Gouache, gold and silver leaf on paper



Sundus Abdul Hadi, Photo by Hamza Abouelouafaa

Laramie Shubber  
Tricia Lynn Townes  
Daisy Trudell-Mills  
Grace Wong  
Wend Yasen  
Veronica Hicks

## EVENTS

ARTWORK ACTIVATIONS: Saturday, April 9, 2:30 PM CST; Saturday, May 7, 2:30 PM CST

This exhibition will feature the social practice artwork "Polished | Unpolished" by Archana Shekara.

Join WMG on either Saturday for an activation of the work where the general public will eat Ganji, a simple rice dish, prepared by the artist. Through the duration of the simple meal, participants will consider the evolution of polished and unpolished rice in South Asian culture and be asked to share their thoughts on privilege, colorism and socio-economic disparities. Participants may be filmed or will write statements on note cards based on their conversations and experience. The archival elements from the experience will become part of the installation project (as notecards and a video added into the design installation). Participation is limited to 20, though walkup attendance is welcome and encouraged. Eventbrite registration is recommended to secure a participant spot.

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ARTISTS WALKTHROUGH: May 21, 3:30 PM CST

COVID-19: Per the City of Chicago guidelines, no appointments are necessary. Face masks are optional and proof of vaccination will be checked upon entry to events. Please visit [womanmade.org](https://www.womanmade.org) for the most up to date COVID-19 policy.

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