

## 27. MEDNARODNI FESTIVAL SODOBNIH UMETNOSTI — MESTO ŽENSK

**Dr. Xenia:**

**Četrty vogal – Pravice za naše boje**

2. – 28. 10. 2021



Dr. Xenia je novonastala skupna večspolna entiteta. Sestavlja jo preplet štirih oseb (umetnic Andreje Džakušič, Keiko Miyazaki, Ive Tratnik in umetnika Simona Macuha), ki so v preteklosti sodelovale v različnih medsebojnih povezavah, a nikdar v prav takšni obliki. Dr. Xenia je tako kolektivna oseba srednjih let, ki združuje različne identitete. Te so se skozi izobrazbo, vzgojo in delo oblikovale v aktivno, celo aktivistično persono, ki ne verjame, da je svet mogoče spreminjati, a si želi početi ravno to. Sam\_a zase pravi, da je »etično kolektivno telo«, kar pomeni, da se mora ves čas truditi za lastno toleranco do vseh svojih sestavnih delov, izjav in dejanj. Skozi ustvarjalni proces si prizadeva emancipirati najprej samo\_ega sebe in nato v emancipacijski proces kot aktivne gledalke\_ce vključiti tudi druge. V svojih performativnih akcijah domišljeno uporablja preproste humorne mehanizme, s katerimi zrcali in hkrati sprevača družbeno ustaljene vzorce obnašanja. Gledalke\_ce prek svojih s pomeni in asociacijami bogatih del vabi k aktivni interpretaciji in skupni debati, skozi katero se razkrivajo plasti pomenov. Po besedah dr. Xenie je njena\_gova estetika relacijska v Rancièrovem smislu, saj svojo publiko razume kot aktivne, razmišljujoče subjekte in ne zgolj pasivne uživalke\_ce simulakrov spektakla.

**SCCA - LJUBLJANA**   
Zavod za sodobno umetnost



**ALKATRAZ  
GALERIJA**

Naslov razstave izhaja iz znanega pregovora, ki odslikava patriarhalno razporeditev vlog pri domačem gospodinjstvu. Pregovorni trije vogali hiše predstavljajo dom, intimni prostor, ki naj bi bil ločen od javnega življenja. Dandanes še toliko bolj, saj je za vse postal tudi prostor prisilne, z vladnimi ukrepi določene izolacije. Dr. Xenia prevprašuje to patriarhalno predpostavko doma, skozi ustvarjalni proces pa želi spremeniti zakoreninjene spolne in družbene vloge. Kot izhodišče za sprevačanje vlog zato vzame dihotomije: žensko/ moško, intimno/javno, manifestno/latentno, domače/tuje.

Besedna igra iz drugega dela naslova se nanaša na zgodovinska prizadevanja samoorganiziranih kolektivnih protifašističnih, feminističnih, delavskih, migrantskih, manjšinskih in LGBTQ+ bojev za pravice. V luči aktualnega vladnega omejevanja in prepovedovanja protestov, ki spadajo med ustavno zagotovljene pravice, je naslov razumeti predvsem kot afirmacijo ustavnih pravic in poziv h kolektivni aktivnosti, aktivaciji skupnosti in vztrajnosti v prizadevanju za spremembe.

Štirje performansi dr. Xenie temeljijo na znanih (družabnih) igrah, ki se v tokratni izvedbi igrajo po novih pravilih. Vsak performans zapolni svoj metaforični vogal galerije, ki tako postane »hiša« bojev za pravice. Peti performans z naslovom *Pravice za naše boje* pa bo dr. Xenia izvedla\_el pred publiko na odprtju razstave in festivala Mesto žensk v prostoru Galerije Alkatraz.

več na: <http://galerijalkatraz.org/?p=17880>

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# 27th INTERNATIONAL FESTIVAL OF CONTEMPORARY ARTS — CITY OF WOMEN

**Dr. Xenia:**

***The Fourth Corner – Rights for Our Fights***

**2. – 28. 10. 2021**



Dr. Xenia is a newly formed common multi-gendered entity. Xe consists of an intertwinement of four people (the artists Andreja Džakušič, Keiko Miyazaki, Iva Tratnik, and Simon Macuh), who in the past participated in various mutual connections, but never in such a form. Dr. Xenia is thus a middle-aged collective person, who unites different identities. Through education, upbringing, and work xe has formed into an active, even activist persona, who does not believe that the world can be changed, but who wants to do just that. Xe describes xirself as an 'ethical, collective body', which means that xe has to constantly strive for xir own tolerance of all xirs components, statements, and actions. Through the creative process, xe attempts to emancipate xirself first and then include also others as active spectators in it. In xir performative actions, xe thoughtfully employs simple humorous mechanisms, by means of which xe reflects and at the same time subverts socially established patterns of behaviour. Through xir works rich in meanings and associations, xe invites viewers to active interpretation and joint debate, though which layers of meanings are revealed. In Dr Xenia's words, xir aesthetics is relational in Rancier's sense, as xe sees its public as active, thinking subjects, rather than passive consumers of simulacra of spectacle.

**SCCA - LJUBLJANA**   
Zavod za sodobno umetnost



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The title of the exhibition derives from a well-known Slovenian proverb, which reflects the patriarchal distribution of roles in a domestic household. The proverbial three corners of the house represent the home — an intimate space that is supposed to be separate from the public life. Nowadays, even more so, as it has also become a place of forced isolation for everyone determined by governmental measures. Dr. Xenia questions this patriarchal assumption of the home, and through the creative process, xe wants to change ingrained sexual and social roles. Xe therefore takes the dichotomies as a starting point for the subversion of roles: female/male, intimate/public, manifest/latent, domestic/foreign.

The word play from the second part of the title refers to historical efforts of self-organized collective anti-fascist, feminist, working, migrant, minority and LGBTQ+ struggles for rights. In the light of current governmental restrictions and limitations of protests, which are part of constitutionally guaranteed rights, the title should be understood predominantly as an affirmation of constitutional rights and a call for collective activity, activation of community, and perseverance in pursuit of change.

Four performances of dr. Xenia are based on well-known (social) games, which in the present version, are played according to new rules. Each performance fills its metaphoric corner of the gallery, which thus becomes the 'house' of fights for rights. The fifth performance entitled Rights for Our Fights shall be performed by Dr Xenia in front of an audience at the opening of the exhibition and festival The City of Women in the Alkatraz Gallery.

More at: <http://galerijalkatraz.org/?p=17880>

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