

ASTRIT ISMAILI

UNIQUE

12.1.
— 29.1.
2016



KULTURNI
CENTER

TOBAČNA 001

Astrit Ismaili
12. 1. – 29. 2. 2016

UNIQUE

Vljudno vabljeni na otvoritveni
performans v torek, 12. januarja,
ob 21. uri v KC Tobačna 001.

You are cordially invited to attend
the opening performance
on Tuesday, January 12, at 9 pm
at the CC Tobačna 001.

Kustosinja / Curator: Alenka Trebušak

asistent fotografije/photography assistant: Ana Čigon
umetniški svetovalec/artistic advisor: Leja Jurišič

Rezidenca in projekt Astrita Ismailija sta izvedena v sodelovanju
s Stacion, Prishtina / The residency and project of Astrit Ismaili were
executed in cooperation with Stacion, Prishtina

Že Simone de Beauvoir je ugotovila, da se ženska ne rodi, temveč to postane. Vsaka družba namreč oblikuje svoj koncept ženskosti in moškosti. Na osnovi tega razvije medijski sistem, s katerimi nas nenehno opozarja, kaj pomeni biti ženska oz. kaj pomeni biti moški. Tisti, ki se normativnemu modelu podredijo, lahko uživajo radosti polno življenje, medtem ko so tisti, ki se mu uprejo, marginalizirani, diskriminirani in zasmehovani.

Performativna praksa Astrita Ismailija (1991, Prishtina), ki praviloma izhaja iz njegovih intimnih izkušenj, obravnava teme, kot so družina, vprašanje spola, seksualnosti in identitet. Pri tem se naslanja na queer teorijo, ki izvira iz vprašanja, kako lahko obstajata samo dva spola oz. seksualnosti, ko pa spol in seksualnost nista naravni, temveč skonstruirani družbenopolitični kategoriji. Ljudi posledično ne moremo razvrščati v identitetne predalčke – ne obstajajo moški, ženska, gej, lezbijka ali strejt, temveč je glavna značilnost postmodernih identitet fluidnost, nekakšna spolna hibridnost. Avtopoetični performans *Unique* sestoji iz treh fragmentov zgodb, ki jih Ismaili pospremi s pesmimi. Te se napajajo v albanski polifonični glasbi, izvede pa jih v a cappella petju ter ob pomoči naprave za vokalne efekte. Umetnik na ločenih prizoriščih prikaže tri različne fiktivne like, tri alterge. Nosečnik se zaveda prihajajočih sprememb ter izgube nekdanjega svobodnega življenja. Obvladuje ga nihanje razpoloženja ter preobčutljivost in pretiravanje. Nimfa je svojevrstna mešanica grške mitološke boginje narave, dolgolase albanske gozdne vile in nimfomanke, ki pa je podlegla očetovskemu kompleksu. Njeni dolgi lasje ter nohti aludirajo na neskončnost (namiguje na mit, da rastejo tudi po smrti) in so v nasprotju z nimfino smrtnostjo. Tretji alterego, ki čez golo telo nosi vojaško suknjo in nosi ime morski žrebiček, je prijazen vojaček, ki se ob pitju čaja z ostrino noža čehlja po telesu. Z nemalo absurdnosti v razmerju med grozečo konicno ter nežnostjo njegove fizične pojave nas izziva, da poiščemo razkorak med videzom in realnostjo.

Ismailijev performans premošča dihotomijo spola – subverzija je izvedena z oblikovanjem identitet, ki presejajo obstoječe domnevno skladne kategorije spola, seksualnosti in želje. Zaznamujejo jih predvsem mnogotera čustva. Gre za nestabilne identitete, ki vključujejo ostanke identitet, marginalce in izobčence. Začasno so se ujele v navidezno brezupnost sedanosti, hkrati pa se s pomočjo zvokov, katerim umetnik pravi zdravilna pop glasba, že izvijajo iz občutij nostalgije in melanholije.

Alenka Trebušak

Already Simone de Beauvoir asserted that one is not born, but rather becomes, a woman. Every society develops its own concept of femininity and masculinity. On this basis it then develops a media-driven system to constantly remind us of what it means to be a woman or what it means to be a man. Those who conform to this normative model can lead a joyful life whereas those who resist it face discrimination and ridicule.

The performative practice of Astrit Ismaili (1991, Prishtina), which is largely based on his intimate experience, addresses themes such as family, gender, sexuality and identity. In doing so, he draws on queer theory, which stems from the question as to how there may only be two genders and/or two types of sexuality, given that gender and sexuality are constructed socio-political rather than natural categories. As a consequence, people cannot be fit into strict identity categories—there is no man, no woman, no gay, no lesbian and no straight. Post-modern identities are chiefly marked by fluidity, a kind of gender hybridity. Auto poetic performance *Unique* consists of three fragments of temporal realities which Ismaili accompanies with three songs. These are inspired by Albanian polyphonic music and are performed live in A cappella style and with the use of a vocal processor. On three separate stages the artist presents three different fictive images, three alter egos. The Pregnant Boy is afraid of the coming changes and the loss of his freedom. He is afflicted by mood swings, hypersensitivity and proneness to overreaction. The Nymph is a singular mixture of the Greek mythological goddess of nature, a long-haired Albanian forest fairy and a nymphomaniac who has succumbed to the father complex. Her long hair and nails (refer to the myth that they grow even after death) allude to eternity and are in contrast to the nymph's mortality. The third alter ego, wearing a military uniform over bare skin and going by the name Seahorse Boy, is a good-willed soldier scratching his body with a knife blade while having tea. Exposing absurdity in the relationship between the threatening knife blade and the gentleness of his physique, he dares us to find a discrepancy between appearance and reality.

Ismaili's performance reaches beyond the dichotomy of gender—subversion takes place through the formation of identities that transcend the existing, purportedly congruous categories of gender, sexuality and desire. They are characterised above all by multitudinous emotions. These are fluid identities that include the remnants of identities, marginalised individuals and outcasts. They got caught in the action of freeing themselves from the feelings of nostalgia, melancholy and negativity while evaporating sounds that Astrit Ismaili likes to call healing pop music.

Alenka Trebušak



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo sta podprla / Mestna občina Ljubljana:



Mestna občina
Ljubljana