

CHOREOGRAPHY OF A SHOOTING RANGE

Khan-Dossos's practice often responds to a sense of place and takes the form of site-specific installations and spatial choreographies. She transforms Z33 gallery spaces into a shooting range with the works placed as targets to be aimed at.

The wall painting **'Below the Belt'** (2018), is a forensic ruler delineating the space as a crime scene. It acts as a continuous element connecting the different parts of the exhibition, but also as a reminder of the potential for violence inherent in the subject matter. It is both a pre-criminal and post-crime space.

Two series of paintings, **'Pink Discretionary Command'** (2018) and **'Grey Discretionary Command'** (2018), are made on the traditional gesso panels used by religious icons painters. They abstract the human body as a series of points to be shot at and a politicised set of symbols. Their colors and shapes refer to several pictorial and symbolic systems commonly used in existing shooting practice images, as well as the distinct shade of pink which demarcates the brothels of central Athens, and the brightly colored shapes of training targets and emblems of different LGBT rights campaigns (such as the pink triangle synonymous with Act Up's Silence = Death campaign). The artist detects processes and techniques of 'othering', such as sexual harassment and bio-terrorism, and critically re-codifies them into new symbolic systems.

A series of gouaches on cardboard, **'Bulk Targets 1-100'** (2018), takes its shape and number from the International Practical Shooting Confederation target model. The vast number of these works speaks of the throw-away quality of their one-use origins, but in a reverse reading, also presents, through its sheer volume, the possibility of an army uprising against the fear and prejudice at the heart of the victimisation in question.

NEW Z33 COMMISSION: SILENT LATITUDE

'SHOOT THE WOMEN FIRST' is a body of works which grows richer with each next iteration of the project. So is the new commission, **'Silent Latitude'**. This quilt is designed with the members of the Greek Trans Support Association in Athens (G TSA) and realized in collaboration with MIA-H (Fashion Incubator for Accessories in Hasselt). The work began with a series of watercolour designs made in Athens with the G TSA, on the model of the Greek Cross, a common pattern in traditional quilting.

The title SILENT LATITUDE is taken from The Menquidichten (Poems in Couplets) by Hadewijch, a 13th Century Flemish Beguine known as a mystic and poet. For the artist, the title refers to the divide between the European North and South – the two locations of production for this quilt, and how these very different environments are both places that have a history of and important ongoing place for women's support groups and communities.

The quilt is co-owned by the artist and the Greek Transgender Support Association, and any eventual sale of the work will be a form of bringing money to the association through their involvement in the creation of this piece, rather than a simple charitable donation. In this way the intention mirrors the way in which the Beguine communities of Northern Europe generated textiles that were for sale to support the Beguineage communities and maintain their independence from male control and monastic rules.

Emerging in the medieval Europe, in a moment of a process of politicization of sexuality, as philosopher Silvia Federici points out, the Beguines as other forms of social struggle of the middle ages, must be remembered for writing a new chapter in the history of liberation, calling for an egalitarian social order based upon the sharing of wealth and the refusal of hierarchies and authoritarian rules.



BIOGRAPHIES

Navine G. Khan-Dossos

(1982, London) is a visual artist based in Athens. She studied History of Art at Cambridge University, Arabic at Kuwait University, Islamic Art at the Prince's School of Traditional Art in London, and holds an MA in Fine Art from Chelsea College of Art & Design, London. In 2014-2015, she was a participant at the Van Eyck Academie in Maastricht. She has exhibited in galleries and museums in the United States, Europe and the Middle East. This includes projects with SALT Beyoglu in Istanbul, The Istanbul Design Biennial, The Talbot Rice Gallery in Edinburgh, The Van Abbemuseum in Eindhoven, the A.M. Qattan Foundation in Ramallah, Leighton House Museum in London, the Museum of Islamic Art in Doha, Witte de With in Rotterdam, the Delfina Foundation in London and the State of Concept in Athens. She is currently part of the Substantial Motion Research Group and a tutor at the Dutch Art Institute, Arnhem.

Silvia Franceschini

is a curator at Z33, House for Contemporary Art in Hasselt, Belgium.





SHOOT THE WOMEN FIRST

NAVINE G.
KHAN-DOSSOS



For her first solo exhibition in Belgium Navine G. Khan-Dossos focuses on issues of gendered violence. The exhibition title refers to the direction given to the members of West Germany's anti terrorist unit in the aftermath of the Baader-Meinhof and other left-wing paramilitary attacks carried out by female terrorists in the seventies.

WOMEN AND VIOLENCE

Navine G. Khan-Dossos reflects on the role of women regarded as both perpetrators and victims of violence questioning what it means to be both a menace and a target. The artist elaborates this reflection against the biopolitical urge of society to standardise and control the body. The violence which is translated into her work is not merely physical, but embodies a wider threat by society to those who exist on the periphery of mainstream politics and culture.

The works in the exhibition draw from several references among which is a series of cases of discrimination against suspected sex workers in Greece. In 2012 female drug-users suspected of doing casual sex work in Athens were forced by the Police to take HIV tests, and those with a positive result, were imprisoned accused of 'grievous bodily harm', deliberately transmitting the virus to clients. The release of the suspects' personal information by the police to the media led to further stigmatisation of female sex workers and women living with HIV. Patterns of prejudices become viruses in a world where the woman's body is a primary ground of exploitation and resistance.

