

ACTIVITIES

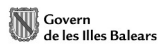
July 12 at 7pm Talk by the curator of the exhibition "Şükran Moral. The world inside" Claudia Giannetti and the artist Şükran Moral Auditori. Open and free activity.

18, 20, 25 y 27 July, from 10am to 12am. Workshop «Traspassem els rols. Què passa! Gènere i performance» in relation to the exhibition «Şükran Moral. The world inside». IB Dona activity designed by Aina Bauzà with the monitoring of the Education Area of Es Baluard

Dates of exhibition: 13/07/2018 - 9/09/2018

Museum Opening Hours:
Tuesday to Saturday: 10 - 8 p.m
Sundays: 10 - 3 p.m
Mondays closed

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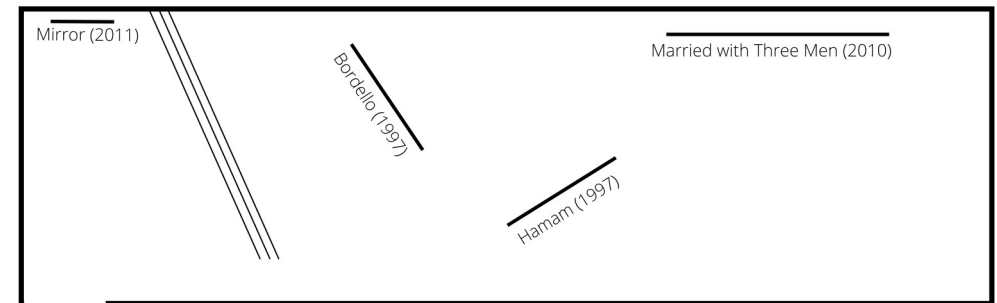
Fundació d'Art Serra

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English

ŞÜKRAN MORAL

“The World from the Inside”



Bordello

1997

Videoperformance. Single-channel,
colour, sound

Duration: 8' 24" (loop)

Edition: 5+2 AP

The performance is held in a brothel in the Istanbul street called Yüksekkdirim, a kind of 'Red Light' area. Moral places a sign saying "Museum of Modern Art" at the brothel entrance. At the same time, she holds a "For Sale" placard in her hands. The power of the observer and the passivity of the observed, both in a brothel and in a museum, clearly define the relationships of power. "That relationship matters a lot to me. It's the foundation of art history." (S. Moral) In addition, she establishes complex relationships with the context: with the prostitutes who do their job in the area, with the potential 'clients', but also with the camera and a mirror. The duration of the performance is particularly important for this piece, as during the process relationships of tension and dynamics are generated between all the characters involved.

Hamam

1997

Videoperformance. Single-channel,

colour, sound

Duration: 29' 57'' (loop)

Edition: 5+AP

Hamam is one of Moral's most memorable performances. Produced for the Istanbul Biennial in 1997, it was a provocative take on the very quotidian ritual in her country of the public Turkish bath for men. The Turkish bath has been one of the typical visual motifs of the orientalist fashion, reproduced by western painters and photographers (always men) throughout different periods. Moral's subversive gesture, by entering an exclusively masculine or feminine "territory" (one that is never shared by both) gives rise, in men, to reactions of astonishment, irritation and doubt, but at the same time to contained passivity and curiosity for something so totally inconceivable. She positions herself as an object for the visual consumption of the men, but at the same time generates a sensation of discomfort, both for the men present and for the spectator. Her physical presence in this place constitutes a form of resistance.

Married with Three Men

2010

Videoperformance. Single-channel,

colour, sound

Duration: 21' 05'' (loop)

Edition: 5+AP

The performance takes place in a village in the province of Mardin. Şükran Moral stages a wedding with three young men from Kurdistan (who are about eighteen). She asks challengingly, "How many men does it take to complete a woman?" By suggesting a marriage bond organized by the bride - a situation that is socially inconceivable in this context - she profoundly subverts the local traditions. The performance is an ironic commentary on the social acceptance of polygamous relationships in the region based on Islamic law. In the video performance, Moral performs all the typical steps

of a wedding ceremony, which involve everything from the wedding rituals to entering the nuptial chamber. She positions herself as an older woman who takes pride and joy in marrying three younger men, inverting the situation that usually takes place in the everyday reality of certain cultures.

As well as the open, derisive criticism, it is important to highlight the specificity of the geographical place of Mardin, a town in southwest Turkey, on the border with Syria, as well as the complex socio-political relationship Turkey has with the Kurdish people. The rural context is an aspect that differentiates it from other geographical places and alludes to the heterogeneous realities, both inside and outside of Turkey.

Mirror

2011

3D animation. Single-channel, colour, sound

Duration: 1' 30''

Edition: 5+2 AP

In this animation film, Şükran Moral recreates the dirty, underground atmosphere of a sewer: a sub world. The central figure is a rat, associated in western iconography to all that is repugnant and evil. The rodent stares directly and defiantly at the spectators, and unexpectedly spits in their direction. This piece alludes to the reaction of contempt and hostility to her works by conservative and intolerant audiences. In particular, it was a response to the offensive rejection expressed by certain visitors to her performance *Amemus* (2010), which took place in a gallery in Istanbul and may be considered a public, feminine performative version of Courbet's painting *Le Sommeil* (1866). In this performance, Moral confronted the Turkish public with the issue of female sexual freedom, still plagued with stereotyped and prejudiced attitudes taken by recalcitrant people, who associate them to a pernicious, repugnant sub-world.

Works provenance: Courtesy of the artist

Curator: Claudia Giannetti