

Skuja Braden

Pop Porn

The porcelain rose is not as pretty as the one that decays.

Eric G. Wilson

As one gazes through the decadent porcelain forms from which untamed sensuality, paraphilias, and bacchanalia flow, it is challenging to focus on just one point and resist the visions of desire. Therefore, it comes as no surprise that the porcelain objects exhibited at the *Pop Porn* exhibition, created by the artistic duo Skuja Braden, can leave no one indifferent. The contrast between the cold, fragile porcelain that materially evokes a sense of tenderness and sublimity and the motifs of debauchery and grotesquely modelled reproductive organs serves as a bold critique of traditional values and ingrained misogynistic views on women's interest in exploring and engaging with (their own) sexuality. Taking into account women in the applied arts, who experienced marginalization and neglect of their artistic creativity in the predominantly male art world that pushed them toward the creation of so-called fine arts, the works of Skuja Braden skilfully underscore the double cisheteropatriarchal standards and the imposition of repressive Victorian morality on women. Their meticulous and conscious selection of provocative themes subverts historical injustices committed against women in applied arts and liberates the genre from the male hand that still extends through the mire of misogyny and the pervasive spectres of male genius. With women's bodies still being commodified in the post-capitalist order, using erotic depictions of female sexual fantasies these artists disrupt the male scopophilic gaze that sexualizes the female body, thus reclaiming their sexuality. Furthermore, the satire evident in the design of the works negates

GALERIJA KARAS

the male puritanical observation of sexuality and opens up possibilities for interpreting sexuality as emancipatory, playful, *queer*, and in opposition to *vanilla* sexual experiences. The works at the exhibition will also include a didactic element – the gallery wall will be adorned with objects shaped into speech bubbles that will narratively accompany and complement the other works in the gallery and will be subject to interpretation by the audience which becomes part of the narrative process. Through the exhibition, the gallery space instantly becomes a mental portal into a feminist utopia in which female sexuality, along with its intrinsic political nature, is finally unbridled

HA

Leopold Rupnik



GALERIJA KARAS