

OPENING / EXHIBITION

annette hollywood

Opening: May 30th 2014, 7 P.M.
Artist Talk: June 28th 2014, 5 P.M.
(annette hollywood in conversation with
Michaela Wunsch)

Bigasso Baby

Exhibition: May 31st – July 25th 2014
Wed.-Sa., 4 – 7 P.M.



„EVERY (ART)WORK SHOULD BE PAID
BY A FAIR RATE
WITH CASH FREE FROM EXPLOITATION,
GIMME STANDING OVATION !!!
ARTISTS PLEASE MAKE THIS TRY
AND DO NOT RAP SUCH A LULLABY“

(annette hollywood, excerpt from *Bigasso Baby: A Hip Hop Performance Art Film* (2014))

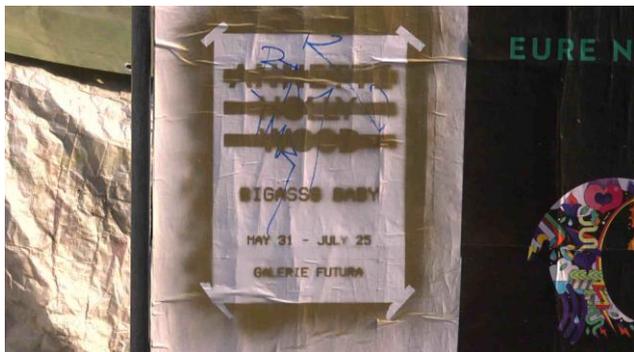
The latest work of Berlin artist annette hollywood is a direct answer to the music video *Picasso Baby: A Performance Art Film* by the commercially successful rapper Jay-Z. Central to this work is hollywood's „answer song“ *Bigasso Baby*, in which she, all battle-style, attacks Jay-Z's Rap *Picasso Baby*. Here she reacts directly to the icons of wealth and the interpretation of art as a status symbol and commodity, evoked by Jay-Z's video. annette hollywood also answers with a music video in which, using her own Hip Hop style with respective symbolics, she leaves the art space and the studio to enter the urban space. For the video, hollywood performs the rap at places at which art gains a completely different meaning, as street art or other non-commercial forms of representation, and becomes a free, idealistic space for experiment and critical reflection.

The video is an essential part of a space installation in the Berlin based gallery *galerie futura*. hollywood simultaneously takes on and ironically deconstructs the icons of the white cube culture performed in Jay-Z's art event in the *PACE Gallery* in New York last year, with which he attempted to access the market-orientated art community. His video enactment can be read as homage to the performance *The Artists Is Present* by Marina

Abramović at the *MoMA* (New York) in 2010. By using and re-interpreting specific details of Jay-Z's highly polished performance and installation, such as a high end exhibition display, an oversized banner, photos with luxury cars and the like, hollywood focuses on the economy of the making of exhibitions itself as a means of a staging. However, this re-interpretation of those elements happens in a contrasting DIY-style. On the one hand it reflects the precarious working conditions of the artist and her way of continuously dealing with them, artistically and self-confident. On the other hand it has the potential to promote other options of agency that undermine a market-orientated instrumentalization and commercialization of artistic production. The message is: against an empty, consumption-orientated aesthetic and pro a reflected and engaged art.

As in former works of the artist, who playfully adopts practices of Hip Hop and pop culture, in *Bigasso Baby* hollywood challenges unchallenged sexist statements. And again she critically questions the mechanisms of the art system, especially the celebrating of the art world as a star system and a lifestyle choice, as well as an understanding of art as orientated on the market. Her explicit demands are: a fair pay, free of exploitation, of all cultural workers, instead of an absurd overpay of a few players compared to a (self-) exploitative under- or non-pay of the majority. Hence, the art context becomes readable as a synonym of a proceeding neoliberal working world.

videostills *BIGASSO BABY*, annette hollywood 2014



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alpha nova kulturwerkstatt & galerie futura
Am Flutgraben 3
12435 Berlin, Deutschland
mail@alpha-nova-kulturwerkstatt.de
www.alpha-nova-kulturwerkstatt.de

www.alpha-nova-kulturwerkstatt.de/galerie/
www.facebook.com/events/704667966261774/?source=50
www.annettehollywood.com/

Contact:

Artistic Directors: Anne Kohl, Katharina Koch
mail@alpha-nova-kulturwerkstatt.de
[phone: +49\(0\)30 37005547](tel:+493037005547)

alpha nova-kulturwerkstatt & galerie futura is a Berlin-based art space for exhibitions and cultural events which promotes the interaction of artistic, theoretical and political practices with an explicit gender-critical perspective.

alpha nova-kulturwerkstatt & galerie futura
Am Flutgraben 3
12435 Berlin
Close to U1 Schlesisches Tor, S-Bahn Treptower Park
phone: +49(0)30 95616052
www.alpha-nova-kulturwerkstatt.de