

# MOLLY SODA

25 NOVEMBER 2015 — 16 JANUARY 2016

OPENING RECEPTION

TUESDAY, 24 NOVEMBER 6 — 8PM

**PRESS PREVIEW WITH THE ARTIST: TUESDAY 24 NOVEMBER, 5 PM**

Annka Kultys Gallery is pleased to present *FROM MY BEDROOM TO YOURS*, Molly Soda's first solo exhibition outside her native United States. The show features twenty recent works by the Detroit-based digital artist realised across a variety of digital platforms, including videos, gifs and NewHive.

Born in 1989 and currently 26, Soda explains her work is about girls and for girls in their bedrooms, and takes the private behaviours inherent to those spaces and makes them public, reflecting how that process changes the way in which those behaviours are seen and contextualised. As a result, her images are raw, rejecting conventional beauty norms, whilst still maintaining a tween-Tumblr aesthetic and employing kitsch elements and lowbrow internet culture.

Soda belongs to a generation of young video and internet based women artists, including the likes of 22-year old Canadian photographer Petra Collins (b.1992-) and the San Francisco Bay-area based Vivian Fu (b.1990-); the latter's photography focusing on the intimacy of her personal relationships and challenging representations of Asian women. Yet Soda's work also resonates with that of an earlier generation of women artists, and in particular Tracey Emin (b.1963-) and her infamous Turner Prize nominated *MY BED* (1998), an installation piece comprising an unmade double bed and related detritus (empty vodka bottles, cigarette ends, condoms, stuffed toy, etc) Emin had purportedly occupied for several days following a bout of depression; which echoes Soda's own bedroom / workspace / site-of-production. Beyond the common superficialities of the two spaces, both artists' work draws heavily upon autobiographical elements, contradicting society's expectations of women's art and women artists, through the communication of their most intimate experiences.

Each piece in the show records the artist undertaking one or more of a diverse range of activities from her home, such as singing, dancing, telling stories or expressing her emotions (melancholy, frustration, joy, etc), for example. Each activity takes place directly in front of her camera creating a powerful intimacy with the viewer. An emotional connection with her viewers is created through the artist's shared feelings of loneliness, silliness, love, lust and boredom as she puts herself on display and makes her private, public: from her bedroom to yours. As Soda's entire oeuvre is available on-line, her art is freely accessible not only to

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her hundreds of thousand of followers on apps such as Instagram or Tumblr but also literally to anyone with internet access. Visitors to the gallery will therefore be able to augment their experience of the artist's works on the ipads and television monitors provided in the gallery by using their own smartphones and portable devices to access the social platforms (Tumblr, NewHive, YouTube, etc) where Soda's works were originally posted.

To foster an ambience akin to the artist's own bedroom in Detroit, the normal white cube aesthetic of the gallery space has been transformed: its walls have been painted a pink similar to that of Soda's bedroom and its space decorated with pink-hued furniture pieces which have the dual function of both providing gallery visitors with a physically comfortable environment in which to view the work, while also replicating the 'girly-pink-warm' atmosphere associated with the artist's work.

The gallery is also breaking with tradition with regard to the pricing of the works for sale in the exhibition. Historically, the price of a work of art on the primary market has been a function, amongst other factors, of the size of the work. The gallery's pricing methodology for Soda's digital art, by contrast, adopts public interest as its starting point: the more a work has been viewed online, the greater that work's price. So the price of each work in the show is directly related to the number of digital views of the particular work.

A catalogue containing images of works in the show, installation views and three original essays on the artist is being published by the gallery to coincide with the exhibition.

## BIOGRAPHY

Molly Soda was born in 1989 in San Juan, Puerto Rico and currently lives and works in Detroit, Michigan. She received her BFA in Photography and Imaging from New York University in 2011. The artist began using the name 'Molly Soda' in 2009, after her Tumblr blog began garnering attention beyond the usual purview of the social media platform. In 2013, Soda was included in *Rolling Stone* magazine's article *One of 50 Things Millennials Know That Gen-Xers Don't*, and was ranked twenty-fourth on *Complex* magazine's Most Important Artists of the Year list. Soda sold her first piece *INBOX FULL* (2013), an eight-hour webcam video of the artist reading all the messages in her Tumblr inbox, at *PADDLES ON!*, the historic first digital art auction and gallery show held by the auction house Phillips, New York, in 2013. She is active on Tumblr and Twitter, and regularly publishes on NewHive.

**For all press enquires and to RVSP to the 24 November press preview, please contact** Teresa Ortoleva at +44 (0) 20 3302 6070 [press@annkakultys.com](mailto:press@annkakultys.com)  
**Opening Hours:** Wednesday through Saturday, 12 – 6pm

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