

Meredith Rosen Gallery

Meredith Rosen Gallery presents *Continental Breakfast*, a site-specific solo exhibition of new work by Anna Uddenberg. The exhibition opens with a live performance on March 18th from 6 to 8 pm and will remain on view until April 29th at 11 East 80th Street.

Provoking our willingness to submit, Anna Uddenberg takes the anesthetic armature of our increasingly automated environment and distorts it into sexualized pseudo-functional sculptures. The works in *Continental Breakfast* speak specifically to the body as an asset to modify, control in order to relinquish autonomy to user-friendly technologies. Similar to a BDSM contractual agreement, the body is wilfully supported, entrapped, pampered and ultimately rendered useless, all while on view for public consumption. Uddenberg questions the degree to which we are willingly seduced by algorithms in an increasingly data-driven world.

Pulling from the aesthetics of airline seats, hospital architecture and hotel design, the sculptures express a hyper-functionality inaccessible to human use. Uddenberg's work materializes at the eroding boundary between object and human. The modification of bodies through digital and medical procedures and the humanization of industrial design through touch screens, organic shapes and ergonomic design come crashing together in Uddenberg's work.

*Continental Breakfast* expands on Uddenberg's fascination with functionality as a mode of control. In the effort to make life efficient, we ultimately change our conception of selfhood on the rhythmic dopamine drip of updates, notifications, and information excess. The title refers to free breakfast offered at hotels, a replica of the light morning meals common throughout the European continent. A simulacra of breakfast offered to the body in transit. Seemingly a luxury, aspirational values are projected onto cheap, mediocre food. Similar to an airplane meal, the body in transit seeks to rectify its authority as it submits to a controlled environment. The hotel, a single domino in the chain of events in cities increasingly inhospitable to everyone but the ultra-wealthy. Uddenberg translates symbolic values of real-estate textures, 'skins', veneer and the sheen of steel crowd control blockades into sculptural materiality. These quasi-functional objects of financial domination provide the stage on which performers surrender their bodily autonomy. Stuck in a feedback loop of 'user-friendly' technology, interface and industrial design our behavior contorts in the navigation of both physical and digital realms.

Anna Uddenberg (b.1982) is a Swedish, Berlin-based artist known for her sculptural and performative practice, which explores the merging of the body and self with technology. Recent exhibitions include Taipei Fine Arts Museum (2023); Mendes Wood DM, Sao Paolo (2023), PLATO, Ostrava (2023), Schinkel Pavillon, Berlin (2022), Kraupa-Tuskany Zeidler, Berlin (2021); Berghain Panoramabar, Berlin (2020); Marciano Foundation, Los Angeles (2019); Bundeskunsthalle, Bonn (2019); Museum Folkwang, Essen (2019); Powerlong Museum, Shanghai (2019); 14. Fellbach Triennale (2019); the 33rd Biennial of Graphic Arts in Ljubljana (2019); Schinkel Pavillon, Berlin (2019); Migros Museum, Zürich (2019); Moderna Museet, Stockholm (2018); Spazio Maiocchi, Milan (solo; 2018); nGbK, Berlin (2018); Centre Régional d'Art Contemporain Occitane, Sète (2018); Splendid Cleaners, New York (2018); Athens Biennale, Athens (2018); Evoluon, Eindhoven (2018); Kunst Halle Sankt Gallen, Sankt Gallen (2018) House of Gaga Mexico City (2017); Monash University Museum of Art, Melbourne (2017); Kiasma—Museum of Contemporary Art, Helsinki (2017); Museum of Modern Art, Warsaw (2017), Kamel Mennour, Paris (2017) and at Kraupa-Tuskany Zeidler, Berlin (2017). Uddenberg was the 2020 artist fellow for Black Cube Museum in Denver, CO. This is Anna Uddenberg's first exhibition with Meredith Rosen Gallery.