

Designed to facilitate a variety of business interactions, the basic conference room is by nature a space of latent potential. Though still in use today, these blank, dry-erase infrastructures contain an aspect of outdated futurism. Their promised flexibility seems to lag behind a world of commerce that happens virtually and without discussion. Nonetheless, these table-centric spaces persist, raising the question: How might these seemingly arcane architectures be repurposed? A ping-pong tournament? After-hours Karaoke parties?

Rachel Harrison uses a range of “materials,” from store-bought objects to social mores, as fodder for formal humor and cultural commentary. Her latest exhibitions have included upright sculptures donning selfie sticks, parachute chords anchored to gallery walls that act as framing devices, and drawings that pair Amy Winehouse and art-historical figures. Abstract and painted forms, posed with readymade accoutrements, recur throughout her work, which ranges from sculpture to photography, drawing to video. Harrison has recently enlisted cardboard boxes, commonly used for postal delivery, to change shape in the service of art.

Kraupa-Tuskany Zeidler is situated on the 4th floor of an office block building at Berlin Alexanderplatz. For her first solo exhibition at the gallery, Harrison will make new work for the gallery space and an adjacent, fully equipped conference room used by other businesses in the building.

*(This document was automatically generated by Contemporary Art Library.)*