

CONTEMPORARY VISUAL ARTS MAGAZINE

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Reviewer: Dawn Fulcher



Between Hits

accident, London
16 October – 9 November

This is Susan Morris's first solo London show, taking place at *accident*, an artist-run initiative in the burgeoning Underwood Street, N1. With neighbours including Bank and 30 Underwood St, *accident* provides a forum for the exhibition and discussion of new work by contemporary artists.

Morris is concerned with states of suspension – the stasis before a connection is made between people or between people and the environment. In a new work, *Soundless*, a one-hour video which plays endlessly, two people talk on a balcony on London's Southbank. We can not hear what they are saying, instead we are frozen into a state of anticipation – we have made the initial contact but are not allowed to make the 'hit'. Left only with our own speculations as to what the characters are discussing, we can project onto them whatever fantastical/banal conversations we wish. For Morris, this 'between' state is almost the antithesis of Flaubert's joyous anticipation, being more akin to a sense of *ennui*, where the knowledge that actual connection so often disappoints impacts upon the period before the 'hit' takes place.

This sense of disengagement is deliberately fostered by Morris, often by videoing inanimate objects over long time periods. Through *Window* (video, 1996) we can discern the passing of time via changes of light,

being forever voyeurs, never participants – a reaction, perhaps, to the dulling effects of oversaturation by media images and new technology. In *Courtyard*, 1997, an aesthetically balanced empty walkway is viewed from a distance. Paradoxically, just as people enter and the path begins to function as architecture, the poetics of the space fall apart, the hit – the connection of the people and environment – creating only 'visual noise' or interference.

**accident is open from Friday to Sunday, 1pm – 6pm.
Call +44 (0)171 608 0331 for further details**