

# HOTART

by Martin Coomer



## Parallel lines

SARAH MORRIS' ACID-BRIGHT GRIDS WILL TAKE YOU TO VEGAS AND BACK

The work of Sarah Morris captures the thrill of stepping out into the urban jungle. Inspired by the brightly lit buildings and blazing neon signs of New York, Las Vegas and LA, the artist creates clean-cut, semi-abstract grids filled in with juicy colours – acid green, electric blue, fuchsia pink. The dazzling images owe a debt to Mondrian's Manhattan streetplan-inspired *Boogie Woogie* paintings of the 40s, but they take off in unpredictable, exhilarating ways that make them undeniably 21st century.

Overlapping grids suggest multiple perspectives, as if you are floating through walls of glass and steel; towering edifices twist to become like flashing disco dance floors. It's heady, glamorous stuff, and Morris has the lifestyle to match. In great demand on both sides of the Atlantic, the 36-year-old American shuttles between London – where life revolves around 'the studio, St John restaurant and the Barbican flat' – and New York, where she lives in a building that was once home to Truman Capote. 'It's a bit of timewarp, as most of the occupants moved in during 1967 when the building went up.'

A one-time studio assistant to Jeff Koons, Morris says of her time with him, 'He taught me the importance of having good assistants with their own ideas. Also, the word impossible wasn't in his vocabulary.' It seems to have been deleted from her own, too. In addition to the paintings, Morris makes films and is currently editing footage shot in LA that focuses on 'its celebrity, its film industry, its architecture and the connections between these elements'. There will be a sequence filmed at the Oscars: 'the city at its high point, when it's rewarding itself. I suppose it's a form of structured narcissism.'

So she's cynical rather than starstruck? 'I've probably always been sceptical, which is a great starting point. Both my parents are in medicine, so a sense of criticality probably originates there.'

With a child of her own and an increasingly hectic schedule of international exhibitions, Morris can bank on anything but a quiet life over the next few years. How does she juggle art stardom with yummy mummyhood? 'Passionately, and with a nanny who travels,' she laughs. *Sarah Morris at White Cube, Hoxton Square, London N1; enq (020) 7930 5373. From 3 June to 10 July*



reviews



### Photo-London

This is London's first international photography fair, and dealers in classic and contemporary photography from Europe and the States include White Cube and Gagosian. Five hundred quid will bag you NYC by ELLE

contributor Ben Watts but, with Andreas Gursky and Cindy Sherman (above) on show, expect prices to rocket to hundreds of thousands of pounds. *Royal Academy, 6 Burlington Gardens, London W1; www.photo-london.com. From 20 to 24 May*



### Bad Behaviour

Sarah Lucas' *Willy* (left) and an urn by Grayson Perry are among the more recognisable works in this touring exhibition, which charts a subversive streak in British art over the past 20 years. But there's a quieter menace to be found in

Clare Barclay's broken objects and Jason Coburn's orgasmic scribbles on MoD-headed paper. *Glynn Vivian Art Gallery, Alexandra Road, Swansea SA1 5DZ; enq (01792) 516900. From 15 May to 27 June; then touring to Newcastle and Portadown*

### Edward Hopper

Edward Hopper was fascinated by



his work shows a love of atmospheric lighting paired with a psychological intensity that turns everyday scenes into profound statements. Born in New York in 1882, Hopper moved to Manhattan in 1913, painting sparse city scenes bristling with stifled emotions. The show of the summer. *Tate Modern, Bankside, London SE1; enq (020) 7887 8000. From 27 May to 5 September*