

WHITE CUBE

Sarah Morris

Means of Escape

19 November 2021 – 9 January 2022

White Cube Bermondsey

White Cube Bermondsey is pleased to present an exhibition of new works by Sarah Morris. Featuring film, paintings and works on paper that explore and create an architecture of forms, the exhibition furthers Morris's interest in the psychology and perception of space and time.

Morris considers the city as a living, evolving organism and thinks of these new paintings as 'anthropocene forms' – functional, engineered, yet fragile. She says that her paintings create 'an internal, imaginary, spatial sense that is slow, precise and quite open [...] a set of images and realities that haven't been made before'. In her new 'Spiderweb' series, she draws on the recent experience of enforced restrictions and confinement that has resulted in an abrupt shift in temporal focus and social habits. Taking the improvised structure of a spiderweb as their starting point, the paintings' arrangements of lines converge and fragment, creating shard-like shapes and dots of varying sizes, which emerge, hover and recede from the paintings' surfaces. Rendered in Morris's recognisable palette, the paintings explore spatial disorientation, perception and cognition.

Morris has long been fascinated with engineered yet ephemeral structures which operate as both interior space and complex networks. Her paintings remind us of our flawed ecosystem and the cities we inhabit, at one moment condensed and populated yet with the potential to be swiftly abandoned. In their resemblance to a flag, they further consider propaganda and the internalisation of signs. The idea of networks, global interconnectivity and systematic visual forms, which have been the cornerstone of Morris's practice, are also at play in the film poster drawings shown together for the first time. Presented on a single wall, these works attest to modes of communication, distribution, advertising, and the ways in which the semiotics of graphics are geographically contextual, and loaded with historical and political forces. In these works, which combine the readymade with drawing, linear diagrams are overlaid on original posters of iconic films. The selection of films are particularly significant for Morris, whose own work deals with conspiracy, power structures and networks – and their potential subversions. Several of the films, for example, feature screenplays by Robert Towne, who is the title and subject of one of Morris's earlier films from 2006, while others represent a synchronisation

of subject, style and theme reflecting socio-political epochs, as can be seen in *Rio* (2012), *Beijing* (2008) and *Capital* (2000).

Her last film shot before the global pandemic, *Sakura* (2018) focuses on Japan's second largest city and the original capital, Osaka. The film was staged precisely at the time of the blossoming of the Sakura tree, which represents a time of renewal and optimism in Japanese culture. Commissioned by the Nakanoshima Museum of Art, the film is immersive, with the camera employed to reveal both the macro and the micro by cutting through the many layers of the city, a telescoping also present in the 1977 film *Powers of Ten* by Charles and Ray Eames, commissioned by IBM. Exploiting and playing with the genres of documentary and fictional filmmaking, in *Sakura* Morris depicts both real and fabricated time. The artist describes her films as an 'open system of coordinates'; an unfolding, interrupted index of the contemporary.

Sakura features footage from various sites of industry and commerce, education and leisure including: the Sakura pastel factory; the National Museum of Ethnology and the UNESCO world heritage site of the Bunraku puppet theatre (both designed by the legendary architect Kiro Kurokawa); Renzo Piano's Kansai International Airport; the Yamazaki Suntory Whiskey Distillery; and the laboratory of Nobel Prize winning molecular scientist, Dr. Shinya Yamanaka, the pioneer of the pluripotent stem cell. Set to an original score, the film creates a fragmented, rhythmic structure, presenting us with a hypnotic nexus of images.

BIOGRAPHY

Sarah Morris was born in 1967 in the UK and lives and works in New York. She has exhibited extensively including solo exhibitions at Ullens Center for Contemporary Art, Beijing (2018); Espoo Museum of Modern Art, Finland (2017); M Museum, Leuven, Belgium (2015); Kunsthalle Bremen, Germany (2013); Wexner Center for the Arts, Columbus, Ohio (2012); Fondation Beyeler, Basel, Switzerland (2008); Museum Boijmans van Beuningen, Rotterdam (2006); Palais de Tokyo, Paris (2005); Hamburger Bahnhof, Berlin (2001); and Modern Art Oxford, UK (1999). Group exhibitions include Solomon R. Guggenheim Museum, New York (2017); Tate Triennial, Tate Britain, London (2003); 25th Bienal de São Paulo (2002); and 4th Site Santa Fe Biennial, New Mexico (2001).

White Cube Bermondsey is open
Tuesday – Saturday, 10am – 6pm and Sunday, 12 – 6pm.
Admission is free.

Do not visit if you have any Covid-19 symptoms.
Please use hand sanitiser on entry.
Masks are required while you are inside the gallery.
Please adhere to social distancing.
Children must be kept in hand at all times.
For more information visit whitecube.com to read our COVID-19 FAQs.
For further information, please contact enquiries@whitecube.com or +44 (0)20 7930 5373.

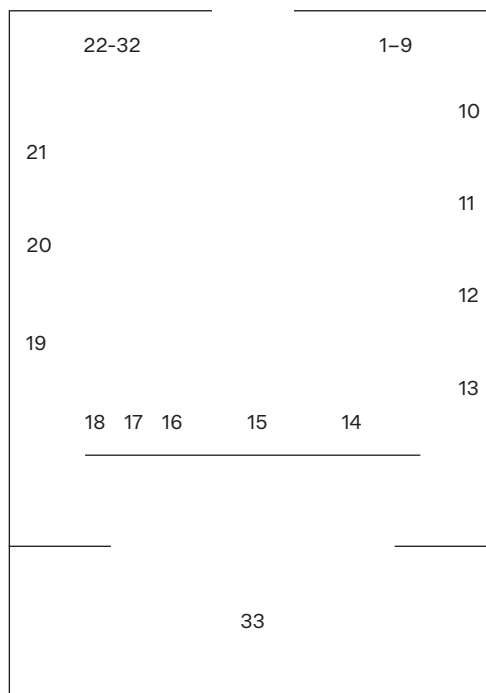
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SOUTH GALLERY

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| <p>1 "El Ultimo Testigo [The Parallax View]"
2013
Ink and gouache on paper
106 × 76 × 4 cm 41 ¾ × 29 15/16 × 1 9/16 in. (framed)</p> <p>2 "Cobra Verde"
2013
Ink and gouache on paper
78 × 57 × 3.7 cm 30 1/16 × 22 7/16 × 1 7/16 in. (framed)</p> <p>3 "La Piscine [Initials]"
2011
Ink and gouache on paper
165.5 × 123 × 6 cm 65 1/8 × 48 7/16 × 2 3/8 in. (framed)</p> <p>4 "Dr. Strangelove"
2019
Ink and Gouache on paper
110.5 × 74 × 4.5 cm 43 1/2 × 29 1/8 × 1 3/4 in. (framed)</p> <p>5 "Scanners"
2019
Ink and Gouache on paper
110.5 × 75 × 4.5 cm 43 1/2 × 29 1/2 × 1 3/4 in. (framed)</p> <p>6 "Crazy Horse"
2013
Ink and gouache on paper
166 × 124.5 × 6.5 cm 65 5/16 × 49 × 2 5/16 in. (framed)</p> <p>7 "Pohled Společnosti Parallax [The Parallax View]"
2011
Ink and gouache on paper
47.5 × 35.7 × 3.7 cm 18 1/16 × 14 1/16 × 1 7/16 in. (framed)</p> <p>8 "Shampoo"
2012
Ink and gouache on paper
110.4 × 75 × 4.5 cm 43 7/16 × 29 9/16 × 1 3/4 in. (framed)</p> | <p>9 "Śmierć na żywo [La Morte en Direct]"
2011
Ink and gouache on paper
73.5 × 102.5 × 5.5 cm 28 15/16 × 40 5/16 × 2 3/16 in. (framed)</p> <p>10 "Dr. Femino [Spiderweb]"
2021
Household gloss paint on canvas
271 × 214 cm 106 1/16 × 84 1/4 in.</p> <p>11 "Industry [Spiderweb]"
2021
Household gloss paint on canvas
165.3 × 122 cm 65 1/16 × 48 1/16 in.</p> <p>12 "Springpoint [Spiderweb]"
2021
Household gloss paint on canvas
152 × 152 cm 59 13/16 × 59 13/16 in.</p> <p>13 "Tracker [Spiderweb]"
2021
Household gloss paint on canvas
152 × 207 cm 59 13/16 × 81 1/2 in.</p> <p>14 "Solitaire [Spiderweb]"
2021
Household gloss paint on canvas
290 × 214 cm 114 3/16 × 84 1/4 in.</p> <p>15 "Dilemma [Spiderweb]"
2021
Household gloss paint on canvas
214 × 271 cm 84 1/4 × 106 1/16 in.</p> <p>16 "November 2021"
2021
Household gloss paint on canvas
90 × 90 cm 35 7/16 × 35 7/16 in.</p> |
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| <p>17 "December 2021"
2021
Household gloss paint on canvas
90 × 90 cm 35⁷/₁₆ × 35⁷/₁₆ in.</p> <p>18 "January 2022"
2021
Household gloss paint on canvas
90 × 90 cm 35⁷/₁₆ × 35⁷/₁₆ in.</p> <p>19 "Second Night [Spiderweb]"
2021
Household gloss paint on canvas
152 × 152 cm 59¹³/₁₆ × 59¹³/₁₆ in.</p> <p>20 "Courtship [Spiderweb]"
2021
Household gloss paint on canvas
271 × 214 cm 106¹¹/₁₆ × 84¹/₄ in.</p> <p>21 "Patrol [Spiderweb]"
2021
Household gloss paint on canvas
214 × 271 cm 84¹/₄ × 106¹¹/₁₆ in.</p> <p>22 "Exodus"
2017
Ink and gouache on paper
110.3 × 75.5 × 4.4 cm 43⁷/₁₆ × 29¹²/₁₆ × 1¹/₂ in. (framed)</p> <p>23 "разговор [The Conversation]"
2012
Ink and gouache on paper
85.5 × 56.5 × 3.5 cm 22¹¹/₁₆ × 22¹/₄ × 1³/₈ in. (framed)</p> <p>24 "Chinatown"
2013
Ink and gouache on paper
86.2 × 62 × 3.7 cm 33¹⁵/₁₆ × 24⁷/₁₆ × 1⁷/₁₆ in. (framed)</p> <p>25 "The Shining"
2013
Ink and gouache on paper
163.5 × 123.5 × 6 cm 64³/₈ × 48⁵/₈ × 2²/₈ in. (framed)</p> | <p>26 "The Cabinet of Dr. Caligari"
2017
Ink and gouache on paper
89.2 × 65 × 3.7 cm 35⁷/₈ × 25⁵/₈ × 1⁷/₁₆ in. (framed)</p> <p>27 "Dune"
2017
Ink and gouache on paper
110.5 × 75.2 × 4.5 cm 43¹/₂ × 29⁵/₈ × 1³/₄ in. (framed)</p> <p>28 "Network"
2012
Ink and gouache on paper
80.5 × 59 × 4 cm 31¹¹/₁₆ × 23³/₄ × 1⁹/₁₆ in. (framed)</p> <p>29 "Orfeu Negro (Japanese)"
2013
Ink and gouache on paper
78 × 56.5 × 3.7 cm 30¹¹/₁₆ × 22¹/₄ × 1⁷/₁₆ in. (framed)</p> <p>30 "The Conversation"
2012
Ink and gouache on paper
110.5 × 75 × 4.2 cm 43¹/₂ × 29⁹/₁₆ × 1¹¹/₁₆ in. (framed)</p> <p>31 "La Chinoise"
2019
Ink and Gouache on paper
107.5 × 74.5 × 4.5 cm 42⁵/₁₆ × 29⁹/₁₆ × 1³/₄ in. (framed)</p> <p>32 "Nothing but the best"
2017
Ink and gouache on paper
47 × 34.6 × 3.5 cm 18¹/₂ × 13⁵/₈ × 1³/₈ in. (framed)</p> <p>33 "Sakura"
2018
Edition of 5
HD digital video
50 min 6 sec</p> |
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