

High Pressure System @ Conner Contemporary Art

By Matt Smith



Brandon Morse's third solo show at Conner Contemporary Art, *High Pressure System*, on display through March 5, finds the artist considering natural processes within the exceedingly quantitative framework of generative art. The three works presented by Morse are computer visualizations of dynamic, physically-based systems driven by scientific algorithms, coded and implemented using the C++ programming language. This, of course, is only the technological jargon -- but technique is half the charm of *High Pressure System*. The other half is Morse's ability to efface most of its outward traces.

The centerpiece of the show is "Amblyopia," a large wall projection that implements a fluid dynamics simulator to reproduce the slow movement of viscous material. The softness of the inertial system and the subtlety of its natural behavior results in a meditative visualization that nudges the viewer to overlook the intricate computing that powers it. Yet the video -- monochromatic, out of focus and decontextualized -- is not meant to be just a simulation.

Rather than referencing natural processes directly, Morse's work references our familiarity with them, and remaps this organic familiarity onto abstracted conceptions that become inherently and ominously technological via binary bits and mathematical algorithms. This conceptual hybridization between technology and organism begins to faintly evoke ideas of subversive computational self-awareness, *à la* the hyperbolic narratives of technological singularity. Of course, *High Pressure System* is infinitely more subtle than those narratives, but the work is no less haunting.

High Pressure System is on display at Conner Contemporary Art, 1358 Florida Avenue NE, through March 5. Exhibiting concurrently is *Windowboxing*, a solo show by New York city-based artist Cordy Ryman.