

Andrew Dodds and Kevin Osmond

The Economist Plaza, London
17 July – 8 September

TUCKED AWAY off St James's Street is Kevin Osmond's *Disposable* and within the foyer of the Economist building, Andrew Dodds' *What can be imagined, can be created*. Osmond's piece makes clever use of disposable white plastic cups – apparently the same amount that workers in an average UK office would use and dispose of per month – slotting them together into a playful scribble on an otherwise pristine cityscape. It is as much a comment on our throw-away lifestyles as our detached and unyielding lives within the city. Most intriguing is how Osmond managed to slot the final cup into the 7,000 others without destroying the lot. Eschewing traditional sculptural matters of form and poise, Dodds' three new video works – inspired by visits to Las Vegas and the Galapagos Islands – are different altogether. Visually stimulating Las Vegas-style neon revolves on small, understated screens around the foyer, but only upon sitting down at the 'video-



Andrew Dodds, *What can be imagined, can be created*, 2002.

relaxation-units' is their message fully appreciated. The sound behind each of the three screens emits a calm, hypnotic American voice – lifted from self-help motivation tapes – urging you to visualise, pacify and slow your soul and body down. The neon represents human compulsion to live at fast pace, however it is almost redundant as the bustle of London through the double glazed glass of the foyer delivers a more potent and compelling juxtaposition to the voice. A feeling of wanting to let go and slow down coupled with the urge to join the rampant masses envelopes. This is a reactionary piece, perfect for its setting, the 10am Tuesday fire alarm only serving to emphasise the ultimate contradiction.

**LIZ HOLDER LIVES AND WORKS
IN LONDON.**