

The Sun That Never Sets: Spectacle and Normalcy in Time
Curated by Vanessa Albury and Rachel Rampleman

Spring/Break Art Show at 233 Mott Street, New York, NY
March 6 to 9, 2014, Noon to 8pm

Featuring works by

Peter Clough, Jamie Diamond, Bradley Eros & Tim Geraghty, Thale Fastvold, Tara Fracalossi, Jennifer Gustavson, Juliet Jacobson, Karsten Krejcarek, Abshalom Jac Lahav, Thomas Lail, Jennifer and Kevin McCoy, Joe Namy, Paul Pfeiffer, Angela Washko, Vanessa Albury and Rachel Rampleman

With performances by

Crystal Curtis, Marthe Ramm Fortun and Rachel Mason



“The tautological character of the spectacle stems from the fact that its means and ends are identical. It is the sun that never sets over the empire of modern passivity. It covers the entire surface of the globe, endlessly basking in its own glory.” – Guy Debord, The Society of the Spectacle

The Sun That Never Sets: Spectacle and Normalcy in Time, curated by artists Vanessa Albury and Rachel Rampleman and presented during NYC Amory Art Week’s curatorial art fair Spring/Break Art Show, presents film and video-based artworks exploring the transformation of the personal and mundane into the spectacular through public and private spheres and the experiential nature of art. The show seeks degrees of personal content divulged to the public and the peripheral edges of where the public and private are blended. *The Sun That Never Sets: Spectacle and Normalcy in Time* also explores the outer limits and intersections of time-based mediums, blurring the lines between how all art mediums are defined. This exhibition locates the experiential similarities of film and video as they reach into and overlaps with drawing, photography, sculpture and performance. The linear nature of counting time creates wormholes that link the experience of all art mediums. For example, works are selected that relate the duration of time that a viewer observes a drawing to watching still video footage or the unique path a viewer takes around a sculpture to a tracking shot in a film. Where does the idea of a film’s end and one’s private life begin?

The artists featured in *The Sun That Never Sets: Spectacle and Normalcy in Time* explore the spectacular and public in the mundane and personal through the use of art media and time. Inspired by the fantasy that Wilt Chamberlain has fathered unknown children based on the star basketball player’s boasts of sexual conquests, Paul Pfeiffer’s *Home Movie* and *Four Locations* manipulates borrowed home movie footage and photographs from the 1970’s from an undisclosed friend. Displaying unpeopled and unremarkable, domestic landscapes, with banal details evoking an eerily unsettling and suggestive pathos, the *Four Locations* question the definition of family based in the boasts of an absent celebrity parent. With *I’ll Replace You*, Jennifer and Kevin McCoy recreate their private and public lives as a video with a twist: after putting out a casting call, they hired 50 actors to perform their roles as artists, parents, friends, professors and spouses. Documenting these strangers engaging in their familial, personal and professional interactions in their home, studio and workplaces, the McCoy’s play with the idea of typecasting, the fragmentation of life, what defines who an individual is and how a person is perceived in the various roles he or she engages privately and publicly. Jennifer Gustavson creates sculptural landscapes from common consumer objects with *Saggy Landscape* and *Domestic Landscape*. Gustavson sarcastically personalizes the history of landscapes in art by shaping the great American landscape of the Rocky Mountains with hand-etched Coors beer bottles.

The Sun That Never Sets: Spectacle and Normalcy in Time explores what is hidden and what is revealed in private lives and projected into the public through time-based imagery. Loosening the dividing lines between how mediums are defined invites opportunity to experiment with public and private notions.



Vanessa Albury was born in Nashville, TN in 1978 and currently lives in Brooklyn, NY. She received her MFA in Studio Art from New York University's Steinhardt School. Albury uses analog materials to discuss ephemerality and invites spontaneous occurrences in everyday moments as a means to access the sublime. She has exhibited her works in solo and group exhibitions internationally, including two solo shows in 2012 *A Stilled Cascade of Image* at Window Box Gallery (Oslo, Norway) curated by Thale Fastvold and *In Waves* at Monty ABN (Antwerp, Belgium) curated by Jan Van Woensel. Her most recent group shows include *Multiple/ Addition* curated by Kathleen Forde at P339 (NYC); *Melancholy Lover of a Vanished Space* at Silverlens Gallery (Singapore); Subtext Project's *Wish You Were Here* at the Fort Worth Contemporary Arts (TX); *Crystal Pantomime* curated by Kari Adelaide at the Poetry Project (NYC); *UN-SCR-1325* at the Chelsea Art Museum (NYC); *If Love Could Have Saved You, You Would Have Lived Forever* at Bellwether Gallery (NYC) and *Into the Atomic Sunshine* at the Puffin Room (NYC), Hillside Forum Gallery (Tokyo) and Okinawa Prefectural Art Museum (Okinawa). Albury's work has been reviewed in art blogs, Frieze Magazine, San Francisco Guardian and the New York Times. Lynn Maliszewski reviewed her studio practice for White Hot Magazine. Albury completed a residency at OxBow and has two upcoming with Arctic Circle Residency and Lofoten Kunstkvareteret. Albury also curates DSNY, a traveling artists' multiples store, with co-curator Sörine Anderson. She is also a contributing writer for Art Pulse.

Rachel Rampleman was born in Cincinnati, Ohio in 1975 and currently lives and works in Brooklyn and Esopus, NY. She studied at the University of Cincinnati College of Design, Architecture, Art, and Planning (BFA in Electronic Media) and New York University's Steinhardt School (MFA in Studio Art). Best known for her witty and acerbic video work challenging gender stereotypes and constructions of "feminine" identity, she has had solo and group shows as well as screenings in New York at the Brooklyn Academy of Music, Socrates Sculpture Park, Cynthia Broan Gallery, NP Contemporary Art Center, Envoy Enterprises, Cleopatra's, Flux Factory, The Samuel Dorsky Museum of Art, The Warehouse Gallery, 80 Washington Square East Gallery, Tandem, Art Gotham, Rosenberg Gallery, and Cantor Film Center. Internationally, her work has been shown at the Shanghai Biennale (Brooklyn Pavilion, 2012-13) in China, JAM in Bangkok, Thailand, and throughout Europe at Monte Arts Centre (Antwerp, Belgium), C/O Berlin, Die Fruherle, and The Secret Cabinet (Berlin, Germany). Rachel's work has been reviewed in Art F City, Paper Magazine, Berlin Art Parasites, artnet, Fanzine, Seattle Pi, Absolute Arts, and LeCool Bangkok, among others.

Images from top to bottom, left to right: Karsten Krejcarek's *Once Live You Only*, 2012, HD video; Paul Pfeiffer's *Four Locations for a Home Movie*, 2013, digital print; Juliet Jacobson's *Untitled*, 2014, graphite on paper; Jennifer Gustavson's *Saggy Landscape*, mixed media, 2008

<http://rachelrampleman.com/the-sun-that-never-sets>

www.vanessaalbury.com/the_sun_that_never_sets