

# DAILYSERVING

AN INTERNATIONAL PUBLICATION FOR CONTEMPORARY ART

## Shotgun Review: White Hot Lamp Black

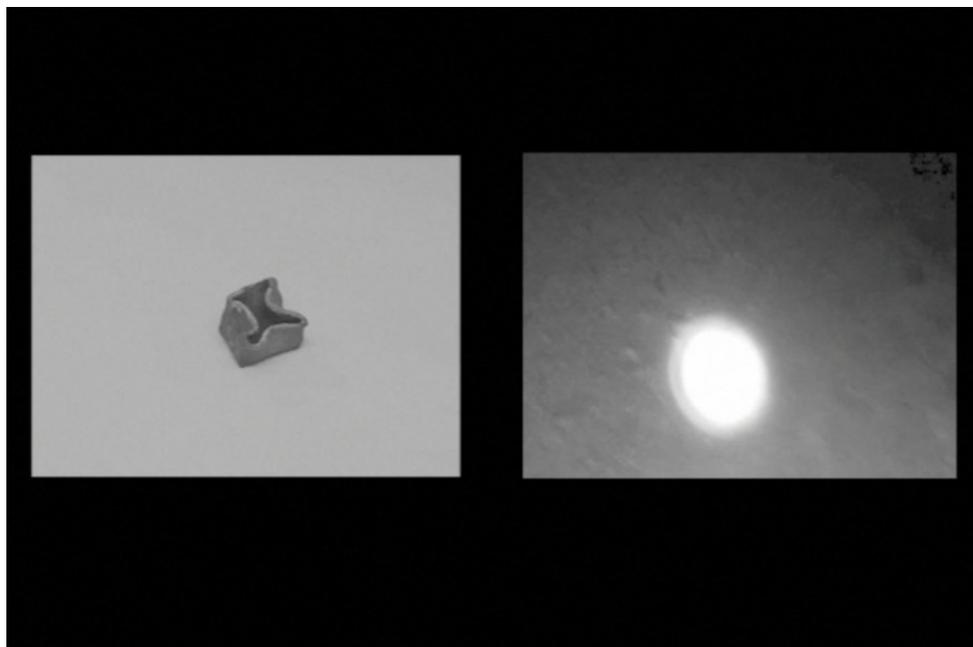
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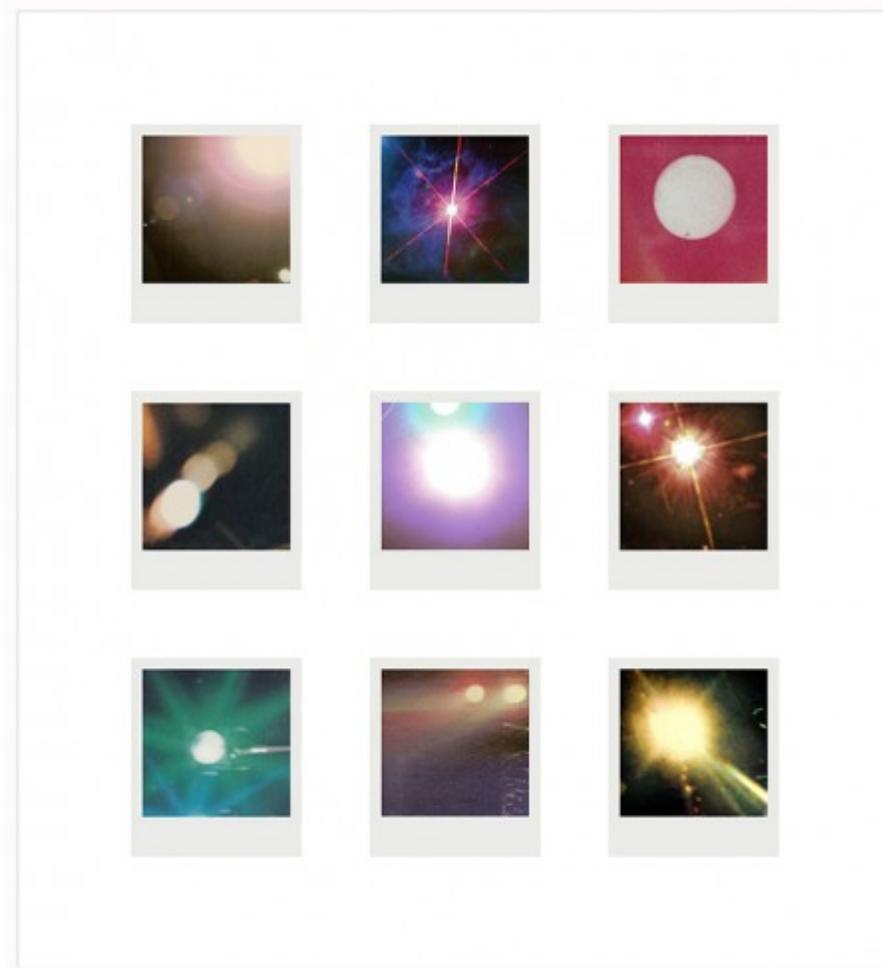
Southern Exposure's group exhibition *White Hot Lamp Black* explores the edges of perception, featuring artists who capture bright lights and deep shadows, fathoming spaces both concrete and infinite (caves and outer space) that test the physical and metaphorical limits of seeing. All of the artists employ research-based practices, allowing the work to be experienced on multiple levels beyond the recurring symbolic themes of light and dark.

Carrie Hott's video installation, *Part One: To Cover* (2014), draws upon the artist's extensive investigations into ways humans have historically experienced and conceptualized darkness and produced light, touching on subjects from blackouts and solitary confinement to deep ocean whale falls. Abstract images— a flashlight beam lighting a dark path, photographs of dark shapes and rudimentary objects— interspersed with moments of blackness viscerally and poetically evoke her subject matter against the artist's, documentary-style voiceover.

Opposite Hott's piece, Hillary Wiedemann's time-lapse video *Transit of Venus* (2013), captures the bright, almost blinding light from the sun's path as reflected on a telescope lens. Interestingly, an in-camera glitch causes the reflected light to show up, at times, as total darkness. Dario Robleto's photographs in *Untitled (Shadows Evade the Sun I)* and *Untitled (Shadows Evade the Sun II)* (both 2012) also evoke the celestial, while calling into question the reliability of images. What appear to be bright stars in deep space are actually images of concert stage lights taken by fans and methodically collected by the artist.



Carrie Hott. *Part One: To Cover*, 2014 (still); HD Video, 17:39. Courtesy of the Artist.



Dario Robleto. *Untitled (Shadows Evade the Sun II)*, 2012; Archival digital lithographic print; Sourced (from upper right to left) from images of Sun Ra, Whitney Houston, Serge Gainsbourg, Nina Simone, Jimi Hendrix, Mahalia Jackson, Memphis Slim, Muddy Waters, and Frank Sinatra concerts, respectively. Courtesy of the Artist and Inman Gallery, Houston.

Minimalist presentation strategies add a strong visual coherence to this show. Wiedemann's *Searching for Sol 2411, November 5, 2010* (2014), the most impressive in this regard, presents time lapse photographs of a sunset over Mars, in a sleek, fourteen-foot light box that resembles a Minimalist sculpture.

Two performances planned in conjunction with the exhibition further build on its themes. *Other Half Orbit* by Jeremiah Barber with Ingrid Rojas Contreras (which already occurred), and *Fathoming a Cave* (scheduled for Friday, February 28th) with Hott and musician Laura Steenberge, both explore the edges of perception through investigations into memories and dreams, and sounding and echolocation, respectively.

Despite some of the work feeling swallowed up by Southern Exposure's generous gallery, the thematic and visual connections *White Hot Lamp Black* builds across artists, works and mediums hold strong, resulting in a cohesive show that is both conceptually rich and quite beautiful.