CREDITS

E.V.E ABSOLUTE MATRIX

Production
Location ~ Gallery 345, Ed Epstein, Toronto, Canada
Concept and direction ~ Gunilla Josephson
Performance ~ Eve Egoyan
Camera and lighting ~ Robert Fantinatto
Sound recording ~ Anna Barczewska
Production assistant ~ Kate Miller

Post Production
Trinity Square Video, Toronto
Editor ~ Jenn Norton

Technical Specifications
48 minutes looped, 16:9 HD video projection
5.1 surround sound
Tables, chairs and curtain

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AIR CANADA ✹

Special Event

La Nuit Européenne des Musées
May 19, 2012 - 5 p.m. to midnight
at the Canadian Cultural Centre

E.V.E Absolute Matrix

video installation
by Gunilla Josephson

Canada 🍁

Biography

Swedish born visual artist **Gunilla Josephson** lives and works in Toronto, Canada. Josephson's practice has included scenography, super8 film projections on drawings, large-scale paintings, sculpture using wax, felt and latex, and over the past 14 years she works primarily with video and its installation. Her video installations range from experimental historical narratives, to personal mythologies and moving portraiture. Josephson exhibits her work internationally and across Canada.

www.gunillajosephson.com

Artist Statement

When constructing video I consistently work in q way that exploits unbridled emotion. I challenge the viewer to look at drawn out and isolated human behavior and its abstruse meanings, destablising the conventions of art as well-behavior entertainment.

I am interested in how the formal aspects of video meet the chaotic or how order meets disorder or how the planned contrasts the improvised. My work focuses on the relationships between the actor/performer and the amateur.

In the medium of moving images our cultural desire for story and meaning is, as if by consensus, constructed around the face. It is an object/image of controlled desire and consummation. In each video work I acknowledge and use conventional language of cinema with its narrative parameters of expectation, revelation, and conclusion. However, I contradict and refute these grammatical intentions and propose an unorthodox presentation and reading of the image/face. My intention here is to obstruct and to frustrate our tendency towards narrative as an agreed tool for how to understand, analyze, and come to grips with the world.

I am not however interested in obliterating meaning. The study of a face, decontextualised, and observed closely for a longer time, with all its minute variations of expression and its exposed naked presence, becomes a drama in itself. Truth and fiction collapse into each other. By manipulating the assumption of privilege and power, and undermining the conventions of glamour, envy, desire, pity, sentiment and titillation which we indulge in as spectators, I propose an alternate reading of the image and face. I am not interested in the polemics of power but in politics of consciousness.

Gunilla Josephson

E.V.E Absolute Matrix, 2009

E.V.E Absolute Matrix is constructed from 86.400 carefully chosen and manipulated video frames from the 5 hour video footage of a studio performance with Toronto musician Eve Egoyan playing Inner Cities, a contemporary 5 hour epic for solo piano by composer Alvin Curran. In this video we see a woman's head/face persistently and over an extended period of time betraying a multitude of shifting facial expressions slowly moving into an inward mirror image of itself.

Because we see solely the seamless, claustrophobic and morphing close-up of her head/face, and occasionally her bare shoulders, we can only speculate about her activity and remain in uncertainty – or – create our own narrative. (In actuality she is playing the piano, but the viewer will never see this, or recognize the sound as the music). Within the extended time and as the performer responds to the impetus of the music she is playing, or becomes aware of the camera, or is affected by fatigue, her expressions shift and change. The longer we look at the face the more it hovers between momentum and documentum in the extended process the head/face assumes a monumental, iconic, near saintly quality, until at one point the head/ face disassociates from the real.