

EVE SUSSMAN

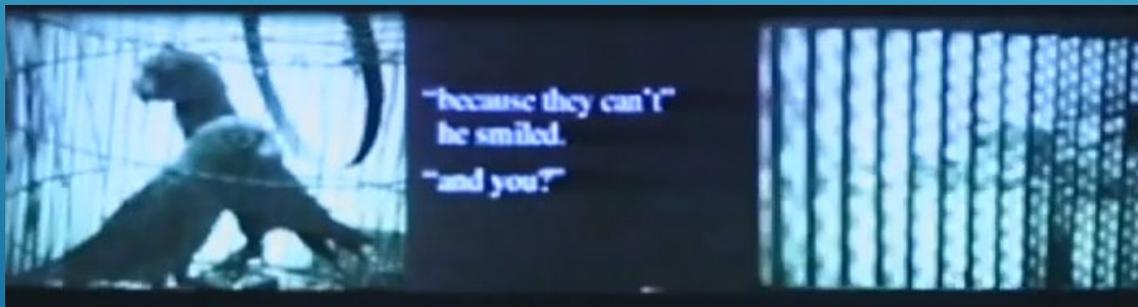


- ▶ I have chosen to present on Eve Sussman because she became well known for re-interpreting classical paintings (in her case through film) – which is a subject I'm interested in myself.
- ▶ Eve was born in London in 1961, Her initial art education was at the University of Canterbury in New Zealand and she received a BA in Fine Arts Bennington College in Vermont in 1984.
- ▶ Her earliest work included painting and sculpture, including the wood and nylon piece *Schnuller* (1992) exhibited at the Socrates Sculpture Park New York.
- ▶ After working in more traditional media Eve settled on video art as her main means of expression in the mid 1990s.

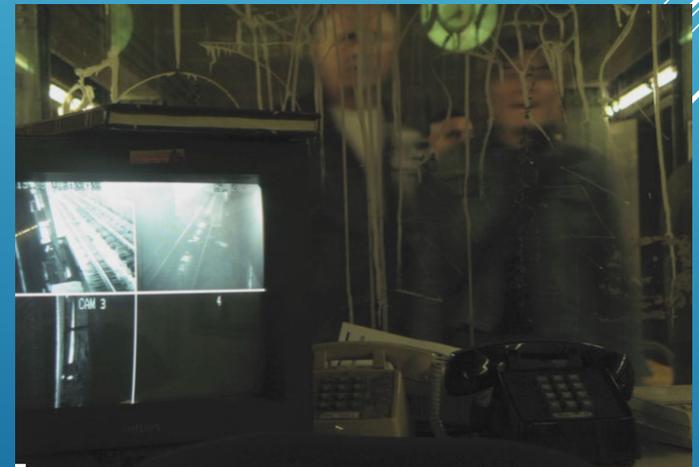


WHY EVE? WHO IS EVE?

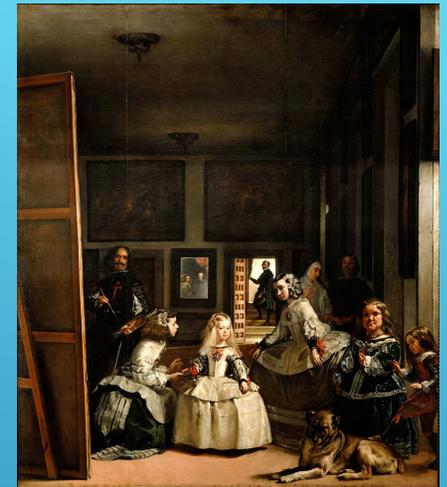
- ▶ Her early work explored video captured on security cameras – she found it compelling to think that “we were all part in some unwritten thriller”.
- ▶ She presented Super 8 film on three screens simultaneously with random text and different length creating a “slot machine” effect which sometimes produces coherent results.



EARLY VIDEO WORK



- ▶ In 2004 Eve filmed *89 Seconds in Alcazar*.
- ▶ Her work was an interpretation of Diego Velasquez's 1656 painting *Las Meninas* (*The Ladies in Waiting*).
- ▶ The painting depicts Infanta (Princess) Margaret Theresa, attended by her *meninas* and two dwarves, being painted in the Hapsburg Palace in Alcazar, Spain. Sussman was fascinated by the snapshot like quality of the painting, capturing a moment in time and freezing it.
- ▶ Sussman collaborated with architects, set designers, choreographers and 11 actors to recreate the scene.
- ▶ Following a month of set up and costume design the shooting took place over 4 days in a garage space in Brooklyn.
- ▶ The 12 minute video loop captures the moments immediately before and after Velasquez's snapshot.
- ▶ The piece premiered at the 2004 Whitney Biennial.



- ▶ In Roman mythology 30 women from the outskirts of Rome were abducted by Romulus and his followers. This story has been depicted and interpreted by artists since the 16th century.



Rubens



Da Cortona



Stella



Poussin



David



Picasso

THE RAPE OF THE SABINE WOMEN

- ▶ Following the success of *89 Seconds in Alcazar*, Sussman assembled a group of collaborators and formed The Rufus Corporation
- ▶ They assembled a cast of several hundred actors and in 2007 remade *The Rape of the Sabine Women*, set in the 1960s and filmed in Greece and Germany.
- ▶ The original myth relates to the founding of Roman Society, but in her film Sussman portrays the breakdown of a utopia.
- ▶ The resulting 82 minute movie has no dialogue but has a strong score of both electronic music and opera.



THE RAPE OF THE SABINE WOMEN -SUSSMAN

**TRAILER FOR
*THE RAPE OF
THE SABINE
WOMEN* –
SUSSMAN
(2007)**

- ▶ <https://www.youtube.com/watch?v=AQ405rpK1kE>

- ▶ **The movie contrasts austere black and white scenes filmed in the Pergamon Museum and the Fascist-Era style Templehof Airport in Berlin with lavish colourful sets filmed in Greece.**
- ▶ **The black and white scenes, with an all male cast, represent the Roman Senate and their need to grow the population of Rome**
- ▶ **In the Roman legend the women, who have settled into Roman life with their abductors, intercede when their families attack Rome to get them back, and this results in peace and the flourishing of the Roman Empire**
- ▶ **In Sussman's film the final scene is one of chaos and destruction.**



- ▶ **Eve Sussman's *Rape of the Sabine Women* is an installation piece, and it is her own stated wish that the piece is only shown in museums. It was very difficult to track down online versions of the artwork.**
- ▶ **To what extent do you feel that fulfilling the artists wishes regarding how their work is presented and received is legitimate, or do you feel that once art has been created it has a life of its own beyond the artists intent?**

