

# ARTFORUM

December 2012

## BEST OF 2012

Moyra Davey, *Les Goddesses*, 2011, HD video, color, sound, 61 minutes.



### IMAN ISSA

*Moyra Davey, Les Goddesses, 2011* Watching Moyra Davey's film, I had a feeling that I was confronted with more than just the work of an artist, a photographer, or a woman reflecting on her life and profession. Her often repeated "I" didn't come across as the "I" of a therapeutic self-portrait, or the timid and humble "I" of a self-reflexive gesture. Davey's "I" felt more desperate, more like a last resort. Perhaps she has known for quite some time that this voice is one of the few, if not the only, with which it is still possible to speak. Perhaps it was the degree to which she pushes that voice to its limits, or stretches its potential, that was most memorable and unsettling to me.

### SAM LEWITT

*Moyra Davey, Les Goddesses, 2011* *Les Goddesses* braids vignettes from the life of Mary Wollstonecraft with those of the artist's own. We watch as Davey traverses her apartment, haltingly reciting a prerecorded script, transmitted via earpiece. Her casual foregrounding of technical media's role in this is striking. Occasionally, her Canon SLR appears, shooting into domestic mirrors, reflecting a site populated with specular technologies. A historical understanding of both psychological and architectural interiority congeals here. Subjectivity is placed on perilous ground by the technologies that support its image. The film's impeccable coda submerges Davey's camera under metropolitan pavement, another interior from which some of photography's first images exited into the light of day.