

Museion presents

Keren Cytter, *Mature content*
curated by Letizia Ragaglia

Exhibition dates 26/01-28/04/2019

Opening 25/01/2019, 7pm. The artist will be present.

In collaboration with the Center for Contemporary Art (CCA) Tel Aviv

Museion opens its **2019 exhibition season** with *Mature Content*, the largest ever exhibition presented in an Italian museum of **Keren Cytter** (b. Tel Aviv, *1977, lives and works in New York). An attentive observer of present-day life, which she compulsively records and reprocesses in videos, films, drawings, installations and novels, Keren Cytter recounts the **media-permeated**, and especially **social media-permeated contemporary world**.

In her works, the artist **subverts linguistic conventions** and **traditional mechanisms of interpretation** with a hybrid spirit that is influenced by the French *Nouvelle Vague*, Dogma film movements and soap operas. Her montages of **impressions, memories, fantasies** and family characters move in domestic scenarios that are only superficially reassuring, and using narrative strategies like **estrangement** and **obsessive repetition**, she creates scenes that are both **intense** and **artificial**.

In the words of Marlene Dumas, "*she deconstructs, overlaps, omits, skips, mixes and subtitles in videos, which are like television, like films, like soap operas, like theatre..., as if multi-dimensionality were her middle name.*"

The project designed for Museion reflects the artist's **obsessive interest** in the **passage of time** with a combination of **existing, new and site-specific works**. The title, *Mature Content*, is an ironic reference to the warnings for "adult-only" films, even if the exhibition really focuses **on the different phases in life**, from infancy through adolescence and onto adulthood.

The three phases of life are reflected in the exhibition experience, which progresses through three areas, specifically designed and constructed to represent the different ages. In the infancy area, for example, a new series of drawings on paper, entitled *Animal Farm: The Hamster's Dream* (2018) is hung at child height. This highlights Cytter's work as an **author of children's books**.

The area also includes a child-size opening to a closed space. Here, Cytter's **very first animated film, *The Coming*, 2018**, will be shown for the first time ever. The main character in the film is a **hamster** that bleats like a sheep and eventually becomes famous, but remains sad and despondent. As always, Keren Cytter children's stories are also for adults and make us confront ourselves, which is something we rarely do.

The new drawings in coloured felt-tip pen done directly on the surface of the **Museion's East-facing glass facade seek to create a sense of displacement in the viewer. The artist was inspired by the landscape outside and her own reflection in the glass.**

A number of the artist's **previous films** also feature in the exhibition, such as *Der Spiegel* (2007), which explores the theme of **vanitas**, mortality and the transient nature of existence. The leading character is a woman of over forty who looks at herself in the mirror. Being rejected by the person she is infatuated with inevitably leads to a focus on her **unhappiness** and **restlessness** at the thought of becoming old.

Four Seasons (2009) tells a story with an absurd plot that combines the noir, thriller, documentary, soap opera and melodrama genres. The video, shown in the adolescent area, contains references to various **art films**, ranging from *A Streetcar Named Desire* by Tennessee Williams to *Blow-Up* by Antonioni (1966).

Love relationships are at the centre of her **2010 work, *The Coat***. Here the artist stages a dramatic *ménage à trois* with two brothers obsessed by the **game** of **Sudoku** and a young **woman** from **East Germany**. The relationship between the three seems to correspond to the complex logic of the game. Once again Cytter seeks to **disorientate the viewer** by juxtaposing the **dramatic nature** of the film's **content** and the **monotone soundtrack** of the characters' voices.

The more recent *Des Trous* (2018), located in the **adult age area** is a film about **memory**. The holes the title refers to are, in fact, memories. As an instrument of **metamorphosis**, **transformation** and **appropriation**, memory becomes a highly functional element in Cytter's art. In the film the artist revisits **her life in Israel**, presenting her family and friends in intimate environments and simultaneously narrating parallel stories, like the **local rock singer Corinne Allal**, whose **French songs** are the soundtrack to the video. Cytter uses a **detached, external perspective**, while woodworm bore into the paintings of a friend, creating **real and metaphorical holes**.

The exhibition is completed by a number of **works that focus on Keren Cytter's activities** as a **curator** of literary and poetic projects and her role in **A.P.E** (Art Projects Era), which she founded along with curators **Maaïke Gouwenberg** and **Kathy Noble**. A.P.E seeks to sustain artistic, performance and publishing projects that cannot be created in traditional and institutional formats.

Lastly, the exhibition includes a **Film programme** that shows on alternate Thursdays, the video *Object* (2016) and a compilation of *Experimental Film* (2002), *Game* (2015) and *Untitled* (2009).

In collaboration with the Center for Contemporary Art (CCA) Tel Aviv

Keren Cytter, born in 1977 in Tel Aviv, Israel, creates films, video installations, and drawings that represent social realities through experimental modes of storytelling. Selected solo exhibitions include: *Keren Cytter*, Museum of Contemporary Art, Chicago (2015), Kunsthall Charlottenborg, Copenhagen (2014), *Show Real Drama*, Tate Modern Oil Tanks, London (2012); *Avalanche*, Stedelijk Museum Amsterdam; München Kunstverein; *Project Series: Keren Cytter*, Hammer Museum, Los Angeles; Moderna Museet, Stockholm; X Initiative, New York; CCA Center for Contemporary Art, Kitakyushu; and MUMOK, Vienna. Selected Group exhibitions include: *Fare Mondi*: 53rd International Art Exhibition, La Biennale di Venezia; Manifesta 7, Trentino/Alto Adige-Südtirol; and Yokohama Triennial, Yokohama.

INFO

Keren Cytter, *Mature content*

curated by Letizia Ragaglia

Exhibition dates 26/01-28/04/2019

Opening 25/01/2019, ore 19. The artist will be present.

Opening times: from Tuesday to Sunday 10 am – 6 pm. Thursday 10 am – 10 pm, with free admission from 6 pm onwards and a free guided tour at 7 pm. On Thursday evenings at 6pm, during the extended opening hours of Museion the following videos by the artist will be shown on rotation: *Object* (2016) and a compilation of *Experimental film* (2002), *Game* (2015) and *Untitled* (2009) (floor -1).

Closed on Mondays. Admission: 7 Euro, reduced 3.50 Euro

Collateral events

05/02/2019, 3 – 5 pm

Conversation meeting with Brita Köhler (Visitors Services – Educational Projects, Museion)

14/03/2019, 7 pm

guided tour with the Director Letizia Ragaglia (ger/ita)

04/04/2019, 7 pm

In context - *Art and Cinema*.

In Italian. With Andreas Hapkemeyer (Research and Teaching, Museion)

10/04/2019, 6 pm

Showing of Keren Cytter's film "Middle of Beyond" as part of the 33rd Bolzano Film Festival Bozen (09-14/04/2019). Introduced by the curator Antonio Grulli.

Instagram Museion_bz

Twitter @MuseionBZ

Facebook Museion Bozen Bolzano

www.museion.it

Museion press office contact

caterina.longo@museion.it

T. +39 0471 22 34 28

Bolzano, 24/01/2019