

GALERIA ESTRANY · DE LA MOTA

ANTONI ESTRANY · ÀNGELS DE LA MOTA

PASSATGE MERCADER, 18 · 08008 BARCELONA · T 93.215.70.51

GALERIA@ESTRANYDELAMOTA.COM · F 93.487.35.52

KEREN CYTTER

DER SPIEGEL
FOUR SEASONS
SOMETHING HAPPENED
PEACOCKS



DER SPIEGEL 2007

VÍDEO | VÍDEO DIGITAL | COLOR | SO | 4'30" | ED 4 + 2PA |

VÍDEO | VÍDEO DIGITAL | COLOR | SONIDO | 4'30" | ED 4 + 2PA |

VIDEO | DIGITAL VIDEO | COLOR | SOUND | 4'30" | ED 4 + 2AP |



SOMETHING HAPPENED 2007

VÍDEO | VÍDEO DIGITAL | COLOR | SO | 7' | ED 4 + 2PA |

VÍDEO | VÍDEO DIGITAL | COLOR | SONIDO | 7' | ED 4 + 2PA |

VIDEO | DIGITAL VIDEO | COLOR | SOUND | 7' | ED 4 + 2AP |



FOUR SEASONS 2009

VÍDEO | VÍDEO DIGITAL | COLOR | SO | 16' | ED 4 + 2PA |

VÍDEO | VÍDEO DIGITAL | COLOR | SONIDO | 16' | ED 4 + 2PA |

VIDEO | DIGITAL VIDEO | COLOR | SOUND | 16' | ED 4 + 2AP |



PEACOCKS 2009

VÍDEO | VÍDEO DIGITAL | COLOR | SO | 8' | ED 4 + 2PA |

VÍDEO | VÍDEO DIGITAL | COLOR | SONIDO | 8' | ED 4 + 2PA |

VIDEO | DIGITAL VIDEO | COLOR | SOUND | 8' | ED 4 + 2AP |

KEREN CYTTER

GALERIA ESTRANY · DE LA MOTA

ANTONI ESTRANY · ÀNGELS DE LA MOTA

A | PASSATGE MERCADER, 18. 08008 BARCELONA

T | (0034) 93 215 70 51 F | (0034) 93 487 35 52

W | www.estranydelamota.com

E | galeria@estranydelamota.com

O | MONDAY – FRIDAY 10.30-13.30 / 16.30-20.30

D | 19/09/09 – 31/10/09

ENGLISH

A story should have a beginning, a middle, and an end...
but not necessarily in that order. Jean-Luc Godard

Keren Cytter (Tel Aviv, 1977) is a world-renowned artist, as shown by her receipt, in 2006, of the Baloise Art Statement (Art Basel) prize which has led to her taking part in a variety of international exhibitions, such as the 53rd Biennale di Venezia, and to be a runner-up in the Neue Kunst awards organised by the Nationalgalerie in Berlin.

Her polymorphic production consists, above all, of the development of written ideas, including formats such as novels, screenplays, opera librettos, drawings and, for some time her most prolific format, audiovisual works, which are closer to film-making than to video art.

This is because Cytter uses audiovisual language, literature, theory, musical and symbolic references and clichés; an amalgam of references which help construct her ideas, which she then deploys through fictions.

She does this mainly through videographic production – notably following her time at *De Ateliers stichting 63* Amsterdam (2002-2004) – writing screenplays like music rather than like stories, unstringing time into layers. She does this by starting from the characters' interventions: dirty, superimposed, reiterative, contradictory, incomplete and sometimes silent; and extrapolating them to a narrative structure: rhizomatic, cyclical and apparently unconnected.

She abuses prose so that poetry may emerge from it. She polishes concepts and, when they are all perfectly polished, she gathers the shavings from the ground to, finally, use these rhizomatic structures to (re)construct reality from something symbolic.

But the apparent serendipity in Cytter's videos has little to do with coincidence, and complexity can be observed not only in their format but also in their contents. The deconstruction of structure – which places her in a conscious and intended post-modernity – pushes her even further into the treatment of the clichés of cinema and television popular culture, focusing mainly on the conflicts of human relationships, reflecting on the adoption of these behaviours and responses in the collective imagination.

She then adds to this mix the spectator's entrances and exits in the film's own atmosphere, expressly stating the idea of representation, using actors who are not actors and who arouse a feeling of falseness, of learnt behaviour, with austere sets and frugal special effects. The ongoing references to the medium and dislocations such as "I've forgotten my role" or "these are not my words" remind us that we are looking at a non-mimetic representation and that what we should be paying most attention to is that which lies beyond physiognomy.

Cytter shows herself to be rich in culture. She has no trouble admitting that "none of the stories I've written are properly original". Because it really would be quite a contradiction to state otherwise when her work is based on clichés.

Her film-making influences include the *Nouvelle Vague*, which doubtless has an influence on the distance with which her characters treat each other, and the use of the film aesthetics of auteur cinema such as Hitchcock's – becoming Cytter's work also art cinema – musical references from the world of film-making, such as Ferrante & Teicher and, finally, free remakes of works by authors such as Cortázar.

An heiress to Brecht's daring, she lets out a glimpse of her Lacan, Foucault, Deleuze and Lynch influences.

FOUR SEASONS 2009, 16 min, digital video, color/sound, Ed of 4+2AP

The film reflects Hitchcock's 1980s aesthetics (a celebration of neo-noir and kitsch), adding the unfolding of the main character Lucy/Stella's personality – a reference to Tennessee Williams' "A Streetcar Named Desire"-, set out as two alternating parallel stories. Cytter tells us of heartbreak and domestic murder, using architecture as a metaphor to define human behaviours. Enveloping it all in the combustion of various objects and lo-fi special effects. A tribute to falsehood.

PEACOCKS 2009, 8 min, digital video, color/ sound, Ed of 4+2AP

Five chapters fragment the construction of the transition from one failed relationship to another, where two of the three people are trapped in a constant visual confrontation due to the sharing of living space. The film is approached mainly from the perspective of the person who is left behind, photographs and plays on words dress up the male character's literal exposure, his defencelessness and unease in interweaving visions.

DER SPIEGEL 2007, 4 min 30 sec, digital video, color/ sound, Ed of 4+2AP

In Der Spiegel (The Mirror), a sequence shot shows an internal reflection of deep-set frustrations, ambitions and desires in the form of a loop which, by repeating itself, affects the narrative itself. The own projection that a woman has of herself, of what she is looking for and of what she projects to the claimed male figure. Her thoughts approach her and share her space – reminding us of Lynch's Inland Empire – while interacting with the spectator like a mirror of oneself, in a cheeky and honest attitude.

SOMETHING HAPPENED 2007, 7 min, digital video, color/ sound, Ed of 4+2AP

In between its cyclical and complicated structure one can glimpse a very free adaptation of Natalia Ginzburg's "É stato così", where an event is shown to the spectator through its emotional effects on the film's two main characters. The trigger itself is not the interesting part, the attitudes towards the construction of "us", cause the shaking of the foundations which have been supporting something which no longer has any support, to the extent that it is physically reflected in the actors' lines, an artificiality climaxing in a domestic situation which screams cheap drama.

Frieze, num 123, mayo 2009

Keren Cytter

The film *Four Seasons* (2009), which forms part of the exhibition 'Domestics' by Berlin-based, Israeli artist Keren Cytter, opens with a neo-noir celebration of late-Hitchcock-meets-1980s-kitsch: a record plays dramatic music by Ferrante & Teicher; thick fake blood drips onto white tiles; snow whirls through the apartment and a lone woman climbs a dark, smoky staircase. Artist Lucy Stein plays the female lead as a wayward Hollywood beauty, clothed in a leopard print dress, teamed with a pink jumper, red lips pouting nonchalantly. 'Excuse me, my name is Lucy, I'm living next door, second floor. I wanted to complain about the music, its stopped now but ...'. Lucy is confronted by a tall naked man, rising out of the bath as bubbles float across his upper thighs. Softcore porn enthusiasts might feel momentarily at home as this scene unfolds, but rather than a fast-track to the act of love, confused, the man starts calling for a woman named Stella.

As the film unravels, conflicting narratives are revealed, switching between the stories of Stella, a tragic tale of heart-break and domestic murder, echoing Tennessee Williams' *A Streetcar Named Desire* (1947), and Lucy. A voice-over describes the building using its architectural elements as metaphors for human behaviour. Climaxing with a series of spontaneously combusting objects – birthday cake, Christmas tree, record player – *Four Seasons* is a homage to all that is fake, showcasing visual clichés, lo-fi special effects and deadpan delivery. Yet, somehow, Cytter creates a sense of poignancy rather than of cynicism.

Also on display are red ink drawings of a skull and camera and plans of the building *Four Seasons* is set in, accompanied by a text that reads: 'A presentation of images and text which are not related to one another can create a narrative in the viewer's mind.' *Four Seasons* is not purely a deconstruction of the *mise-en-scene*, a comic pastiche or a cinematic critique. Rather, it forms a complex exploration of perception and memory; layers of language and image create a hierarchy of interpretation that is reliant upon collective and personal cultural signifiers. This is evident in the film *Peacocks* (2009), also displayed along with several diagrammatic drawings. A series of five fragmented chapters explores the memory of a failed sexual relationship through cycles of word play, photographs and poetic cliché, fixating on the physical display of a male character: 'It's your cock, she wants to see your cock. I want you to beg. I want you to cry. I wish you were dead.'

Cytter's work emphasizes only multiple fragmented moments of feeling. As the man in *Four Seasons* explains to Stella, 'I loved you then and I love you.' Stella replies '... you pushed me. Head hit the floor so hard and my skull cracked wide open [...] You broke my back. My knees. My heart.' Clearly he wasn't in love with Stella at that point. Cytter flouts her style clashes – home-movie Hitchcock, lo-fi Hollywood glamour, soap-opera Samuel Beckett, soft-core feminism – manipulating these cultural tools with results that range from the banal to the sublime, from the embarrassingly comic to the vulgarly surreal.

Kathy Noble

“I WANTED TO ATTRACT ATTENTION” Keren Cytter

words SKYE SHERWIN photo FREDERIKE HEUWIG

Despite growing refinement in the work of the Berlin-based video artist (and novelist and librettist), her use of cliché and overturned narrative and filmic conventions to address the cosmic struggle between order and chaos still has the power to shock



OVER THE PAST EIGHT YEARS, Keren Cytter has made more than 40 videos. In them, the young Berlin-based Israeli has unstitched and reseen the range of storytelling and behavioural formulae in moving image with a dynamism that answers the speeded-up reflexivity of culture at large, typically demarcated by the *Stary Movie* franchise, endless YouTube tribute videos and spoofs or the 'stars' of reality TV.

Yet as one of Cytter's works, the 10-minute short film *Les Ruissellements du Diable* (*The Devil's Streams*, 2008), demonstrates, no matter how familiar the material, there is always room for unfamiliar and even shocking variation. Recently on show at Thierry Goldberg Projects in New York and at the Rotterdam Film Festival, *Les Ruissellements* is a video without discernible beginning, middle or end. Dialogue (French audio and English subtitles, plus an additional Chinese musical soundtrack added to highlight the influence of Hong Kong filmmaker Wong Kar-Wai) cuts in and out, and credits pop up randomly throughout the production. With time out of sync, the narrative, such as it is, proceeds to blur masculine and feminine, fact and fantasy, viewer and the viewed (one of the characters appears both onscreen on the screen and simply onscreen), subject and object, and perhaps even bigger things like the notion of free will. And in the midst of it all is a full-frontal close-up of a man masturbating.

Each of the characters – one a man, one a woman – narrates the other's story, musing over the different ways it might be told: there's a meeting in a park, and an enlarged photo of that meeting which they obsess over, separately, in their apartments (cinephiles will note the comparison here with Michelangelo Antonioni's *Blowup* of 1967; both films are adapted from the same short story by the experimental Argentine author Julio Cortázar, 'Las Babas del Diablo', or 'The Droolings of the Devil', 1959). Through their voiceovers we

learn that they are translators and amateur photographers: people involved in the transformation and manipulation of language and image, and thus able to effect subtle changes in how the world can be perceived. In *Les Ruissellements*, reality is unstable, art the only certainty, solipsism unavoidable, and consequently masturbation the only thing that seems truly graphically and physically real.

A standard Cytter production lasts no more than a few days, from the initial idea, to filming, editing and then distribution, both through gallery shows and via YouTube. And yet, though a graduate of the prestigious De Ateliers art school in Amsterdam, a winner – at Art Basel 2005 – of the Baloise Art Prize and a prolific solo exhibitor at venues across Europe, including the Kunsthalle Zurich and Vienna's MUMOK, she occupies the role of the artist, somewhat uneasily. 'I studied art because I wanted to go to New York and wash dishes', she says somewhat provocatively when I visit her in her Berlin apartment.

What really separates *Les Ruissellements* from her best-known output is its controlled performances and visual finesse. Where the bulk of her work is more in keeping with the lo-fi appearance of much video art (as opposed to true 'cinema'), *Les Ruissellements* is notable for its controlled performances and visual finesse – painstakingly composed in shades of jade and ivory, full of atmospheric touches like a curl of smoke or flickering lights – and belies a new interest in objects, reminiscent in places of the work of David Lynch, such as when a close-up of the skin or the surface of a lightbulb is carefully framed and then lingered over.

And yet, despite its strong aesthetic, the literary adaptation (oh, yes, I almost forgot – when not making videos, Cytter has found the time to become an accomplished writer and novelist, and has also composed the libretto for a chamber opera) and the box of mirrors it



In 'Les Ruissellements', reality is unstable, art the only certainty, solipsism unavoidable, and consequently masturbation the only thing that seems truly 'real'





deconstruct their roles; they can't challenge the plot; Ugly Friend must leave the drama on cue, even if the others would like him to stay; and when Sandra seemingly breaks out of her role and steals the camera, the two remaining characters are left helplessly bleating in the dark. "I cannot see beyond the box in my heart," says Pretty Hero.

In exploring the parameters of this box, Cytter's films come brim-full of literary references, chart-topper clichés and cinematic quotes: the shadow of a knife upon a wall, or the instantly recognisable Ennio Morricone compositions on the soundtrack of a Sergio Leone movie, for instance. And though she seems to mine a concern long established by postmodernism, rather than enshrine a pointed dissection of how hand-me-down or self-conscious everything is, she also appears simply to take a mediated reality for granted. When it's impossible for her characters even to use the bathroom without commenting on what's happening ("I'm shitting now!"), a certain levelling occurs. This, her films seem to suggest, is just how the world feels. Self-consciousness, she points out, "is natural... it comes and goes. If you're too aware, you lose your meaning, because you get tangled. But I think we're just human, eh?"

Cytter's work reverberates with a tension between the order we impose on the world, through artmaking or social norms, and a pressing sense of chaos. While the *mise en scène* might be impromptu, and the actors are friends helping out, her artistic vision has always been tightly mapped. The dialogue tends towards high artifice, full of repetition, rhyme and rhythm that plays on the way familiar tunes demand that we sing along. Indeed, the script contains all her direction, from how the image will be shot and cut, to the actor's intonation and when music will segue into the soundtrack.

The bleed between Cytter's directorial strategy and the art/life amalgam is expressed in *Z15/04* (2004). Here a young man sitting



The dialogue tends towards high artifice, full of repetition, rhyme and rhythm that plays on the way familiar tunes demand that we sing along

sets up around desire, life and art. Cytter says that *Les Ruissellements* began with the penis. "I wanted to attract attention. And there are only three things that can do that," she says: "sex, violence or religion". This might sound like she's taking cover behind truism, but how cliché operates has always been a major concern for Cytter. Take her approach to "I love you", three little words destined to grate senselessly against a billion other I-love-yous, a soundwall of pop songs or perfume ads. Channelling this into tragicomedy in the 2005 work *Dreamtalk*, the artist puts together a love triangle of slackish twenty-somethings who pass the sentiment around robotically, with all the intonation of a voicemail greeting. Through their singsong stilted cadences, we learn that Girl loves Pretty Hero; Ugly Friend loves Girl; and Pretty Hero loves Sandra, the heroine of a reality-TV show the other three have gathered to watch.

However arbitrary it seems, the sentiments might just be heartfelt, yet their expression is repeatedly reduced to the status of a stock line. The characters are played to a script of types as limited as the crappy TV show they're watching. Though they are able to



on a park bench believes himself to be the director of all he surveys, able to control the action with a click of his fingers. At first everything feeds into his "certainty of my existence as a hero", yet at the apex of this heightened perception, his mood shifts and the certainty unravels. The world is revealed as "random". Such unwillfulness is also built into the fabric of the artist's earlier work. While it might seem there is no room for improvisational detours, no free will, perhaps, in Cytter's conceptual strategy, the script is constantly being undermined by the limited means at her disposal. Books, unwashed coffee mugs and other ephemera are left haphazardly around her locations; the amateur actors are often on the point of a cheeky smirk or of fluffing their lines; art and life are quite literally vying with one another for ascendancy.

Recently Cytter has been exploring what can be achieved with trained actors. As with *Les Ruissellements*, the 2007 work *Der Spiegel* (*The Mirror*) has a cast of professionals, which goes some way to calming the raucous, guerrilla atmosphere in many of her other productions. Its fast-paced dialogue is exchanged in an urgent chant between the principal speaker and a menacing chorus of supporting roles, as the heroine, an older woman who wears no clothes, pronounces discordant yearnings: "Dreaming of a beautiful man with 50 years of experience and a teenage soul." When the longed-for hero suddenly appears, he seems confused, approaching a chorus member before turning to the protagonist and hastily saying, "It's you who I've been looking for all my life." But thanks to his polished delivery, for once we know that the actor's betwixtment is intentional, a comment on the interchangeability of desire rather than bad timing or a case of nerves. What results is plainly subject to a more holistic artistic control, more nuanced in its effect and less accommodating of the actual intrusion of life into art. ■

WORKS
(IN ORDER OF APPEARANCE)

- Les Ruissellements du Diable*, 2008, digital video, 10 min. Courtesy the artist and Elisabeth Kuhlmann, Zurich
- Dreamtalk*, 2005, digital video, 10 min. Courtesy the artist and Elisabeth Kuhlmann, Zurich
- Five Seasons*, 2008, digital video, 10 min. Courtesy the artist and Pip Cornea, London
- Videolence*, 2002, digital video, 13 min 41 sec. Courtesy the artist and Elisabeth Kuhlmann, Zurich
- Der Spiegel*, 2007, digital video, 4 min 50 sec. Courtesy the artist and Elisabeth Kuhlmann, Zurich

KEREN CYTTER

TEL AVIV 1977

Viu i treballa a Berlín

Vive y trabaja en Berlín

Lives and works in Berlín

GALERIA ESTRANY · DE LA MOTA

ANTONI ESTRANY · ÀNGELS DE LA MOTA

A | Passatge Mercader, 18. 08008 BCN

T | 93.215.70.51 F | 93.487.35.52

W | www.estranydelamota.com

M | galeria@estranydelamota.com

EXPOSICIONS INDIVIDUALS

EXPOSICIONES INDIVIDUALES

SOLO SHOWS

2009 Keren Cytter, Galeria Estrany-de la Mota, Barcelona

Thierry goldberg Projects, NY

Pilar Corrias, Domestic, London

CCA Kitakyushu, Japan

Noga Gallery, Tel Aviv

FRAC - Ile-de-France Le Plateau, Paris

ScalaMata Gallery, Four Seasons, Venice

X- initiative, The Mysterious Serious, NY

2008 Keren Cytter, Witte de with, Rotterdam

Keren Cytter, Centro Huarte de Arte Contemporáneo, Huarte, Spain

Les Ruisellements du diable, Luetgenmeijer, Berlin

Les Ruisellements du diable, St. Pauli Kunstverein, Hamburg

Drawings, Kunstforum Baloise, Basel

CCA Kitakyushu , , Japan

2007 Keren Cytter, STUK Kunstcentrum, Leuven, Belgium

Something Happened, CUBITT Artists, London, UK

Dreamtalk, Thierry Goldberg Projects, New York, NY

Something Happened, Elisabeth Kaufmann, Zurich

The Victim, MUMOK, Museum Moderner Kunst Stiftung Ludwig, Vienna

Keren Cytter, Collective Gallery, Edinburgh

2006 Contemporary Neuromythological stories, Ellen de Bruijne Projects, Amsterdam

Artis, Den Bosch, The Netherlands

REPULSION, Noga Gallery, Tel Aviv

Continuity, Elisabeth Kaufmann, Zurich

Atmosphere GAMeC, Galleria D'arte Moderna e Contemporanea di Bergamo, B.

I was the good and he was the bad and the ugly, KW, Kunst Werke, Berlin

The Victim, ART 37 Basel, Statements, Elisabeth Kaufmann, Zurich

I can never get people to understand that poetry is the expression of excited passion, and that there is no such thing as a life of passion any more than a continuous earthquake, or an eternal fever. Besides, who would ever shave themselves in such a state?' Lord Byron, Artis, Den Bosch, The Netherlands.

- 2005 Kunsthalle Zurich, Zurich
Frankfurter Kunstverein, Frankfurt am Main
- 2004 The friends series, Dolores; Ellen de Bruijne Projects (with Mark Kent), Amsterdam
My brain is in the wall, Stedelijk Museum Bureau, Amsterdam
- 2003 Videos, Rozenfeld Gallery, Tel Aviv
- 2002 Drawings, Rozenfeld Gallery, Tel Aviv

EXPOSICIONS COLLECTIVES
EXPOSICIONES COLECTIVAS
GROUP SHOWS

- 2009 Making worlds, Venice Biennale, Venice
Younger than Jesus, New Museum, New York
Nationalgalerie Berlin, Berlin
If I can't Dance..., Art center, Dublin
Rotterdam film festival, Rotterdam
Highlights from kunstfilm biennale köln, KW, Berlin
Shifting Identities, CAC, Vilnius
ars viva 08/09 – Inszenierung / Mise en scène, Museum Abteiberg,
Mönchengladbach
ars viva 08/09 – Inszenierung / Mise en scène, Atelier Augarten, Wien
Highlights from kunstfilm biennale köln, Center Pompidu, Paris
Time Out of Joint: Recall and Evocation in Recent Art, Whitney Museum
Golden Agers and Silver Surfers, Kunsthau Baselland, Basel
Performa 09, Performance biennale, NY
- 2008 Television Delivers People, The Whitney Museum of American Art, New York, NY.
The Leisure Suite, The LeRoy Neiman Gallery, Columbia University, New York, NY
Work from the Video & Film collection of Jean-Conrad & Isabelle Lemaitre,
Kunsthalle zu Kielder Christian-Albrecht-Universität, Kiel, Germany.
Manifesta 7, Trento, Italy
Yokohama Triennale, Yokohama, Japan.
Berlin International Film Festival, Expanded Forum, Filmhuis, Berlin, Germany.
Konzepte der Liebe, Kölner Kunstverein, Cologne, Germany.
Narratives in space // Spatial narrations, ACEC Dok, Gent, Belgium
Shifting Identities, kunsthau Zurich, Zurich
Oberhausen film festival, Oberhausen, Germany
If I can't dance I don't want to join your revolution, De Appel, Amsterdam
Italia Italie Italien Italy, Museo Arcos, Benevento, Italy
Keren Cytter / Knut Klaußen Galerie Olaf Stüber, Berlin
2MOVE / Migratory Aesthetics, Stenersenmuseet, Oslo
If I can't dance I don't want to join your revolution, Sala Rekalde, Bilbao
50 moons of Saturn, Turin Triennale, Turin
Bolzano Short film festival, Bolzano
Notorious, Frac le de France, Le Plateau, Paris
Bangkok world film festival, Bangkok, Thailand
BEFF, Bangkok Experimental film festival, Bangkok, Thailand
ARTLV – Tel Aviv Biennale, Tel Aviv
ARTFOCUS, Jerusalem, Israel
VideoZone, Video biennale, Tel Aviv, Israel

- 2007 Cut, Thierry Goldberg Projects, New York, NY.
The Lyon Biennial, The History of a Decade That Has Not Yet Been Named, Lyon, France
BoundLES, The Henry Street Settlement, New York, NY.
If water crystal, crystal water..., Ingalls & Associates, Miami, FL.
 Pawnshop, e-flux, New York, NY.
The first Hertzelia Biennial, Hertzelia, Israel.
The Second Moscow Biennial of Contemporary Art, Moscow, Russia.
 The Floating Feather, Daniel Buchholz Gallery, Cologne, Germany.
 Self fashion show, Extra City – Center for Contemporary Art, Antwerp, Belgium.
 On the Marriage Broker Joke, Office Baroque Gallery, Antwerp, Belgium.
 have to be many and they do(n't) need to be reconciled with one another,
 Kunstverein Braunschweig e.V., Brunswick, Germany.
 The Shadow Cabinet: 'Distorted Fabric', de Appel, Amsterdam, The Netherlands.
 Fake Movement, Campobase Gallery, Bologna, Italy.
 Depiction Perversion Repulsion Obsession, Witte de With, Rotterdam, The Netherlands.
 House Trip, curated by Ami Barak on ArtForum Berlin, Germany.
 Berlin International Film Festival, Expanded Forum, BueroFriedrich, Berlin, Germany.
 Zwischenbilanz II, Baloise Art Forum, Basel, Switzerland.
 Talking Pictures, K21 Kunstsammlung Nordrhein-Westfalen, Duesseldorf, Germany.
 CCA/MAP Magazine/Glasgow Film Festival, Glasgow, UK.
- 2006 The Floating Feather, Chantal Crousel Gallery, curated by Willem de Rooij, Paris
 All Hawaii Entrees/ Lunar Reggea, IMMA, Irish Museum of Modern Art, Dublin
 City Lab, curated by Friederike Nymphius on Art Forum Berlin, Ellen de Bruijne
 Projects
 Open Space, Art Cologne, Ellen de Bruijne Projects
 The world state, Erik Steen Gallery, Oslo
 Satellite of love, Witte de With, exploding television, Rotterdam
 Across.videos, Rome
- 2005 Filmblik program, Filmhuis, Den Haag
 Dutch open, De Balie, Amsterdam
 Fabrikaat-avond, Artis, Den Bosch
 Disclosed, de Ateliers, Amsterdam
 6th Republic, Eastarea Gallery, Amsterdam
 Short circuit, Motive Gallery, Amsterdam
 Pilot:2, London
 Pek festival, Retrospective, Den Haag
- 2004 Videozone, Video Biennale, Tel Aviv
 F&N Tel Aviv, Tel Aviv city hall
 Interior painting after Richard Hamilton, Kav 16, Tel Aviv
 A4 - 5 Overtoom 301, Amsterdam
- 2003 Eeehh...Overtoom 301, Amsterdam
 Horse Hospital, London
 Good Question, Studiokatendrechtstraat 66 Rotterdam
 Wonderyears Veranstatungsort-Kino, Arsenal. Berlin
 Rshvusvaheline Parnu Filmi, Estonia
- 2002 videozone - video biennale. Isarel, Tel-Aviv
 wall painting, Yanko dada museum, Ein Hod

2001 Shoes, Left side, Tel Aviv

1998 Nice plant, Gross Gallery, Tel Aviv

PREMIS

PREMIOS

PRIZES

2009 Short list für Preis Neue Kunst, Nationalgalerie Berlin, Berlin

2008 Experimental short film, Bolzano short film festival

2008/2009 Ars viva, Preis für Bildende Kunst des Kulturkreises der deutschen Wirtschaft

2006 Baloise, Art Basel Statements.

2002-2004 De Ateliers stichting 63

PUBLICACIONES i ESCRITS

PUBLICACIONES y ESCRITOS

PUBLICATION & WRITINGS

2009 The amazing true story of Moshe Klinberg – A media star. Read it to believe it. Onestar Press

Artreview – April issue – “Keren Cytter’s Production Machine” by Skye Sherwin.

Greg Montreuil, Keren Cytter, Les Ruissellements Du Diable at Thierry Goldberg Projects, Flash Art, March/April 2009

Thomas Micchelli, Keren Cytter, Les Ruissellements Du Diable at Thierry Goldberg Projects, The Brooklyn Rail, March 2009

Lauren O’Neill-Butler, Keren Cytter, Les Ruissellements Du Diable at Thierry Goldberg Projects, ARTFORUM, XLVII, NO. 8, April 2009

Martin Coomer, Timeout London, Domestic, Pilar Corrias, April 2009

Laura McLean Ferris, Exhibitionist: The best art shows to see this week, Domestic, Pilar Corrias, April 2009

Holland Cotter, NewYorkTimes, Younger than Jesus, April 2009

Kathy Noble, Keren Cytter at Pilar Corrias Gallery, Frieze 2009

Thomas Micchelli, Keren Cytter, Younger than Jesus at the New Museum, The Brooklyn Rail, May 2009

2008 Top Ten, Josef Strau ARTFORUM International, September.

Karen Rosenberg, “What’s on the Art Box? Spins, Satire and Camp” The New York Times, January 11, 2008.

Cecelia Alemani, “Television Delivers People,” Critics’ Picks, artforum.com, January 2008.

Kate Bush, “Biennale de Lyon 2007,” ARTFORUM International, January 2008.

Seven hours of Mr Trier most exciting day in twenty-four chapters, Novel, Lukas and Sternberg, 2008

2007 Daniel Birnbaum, “Best of 2007,” ARTFORUM International, December 2007.

Cecelia Alemani, “Cut,” Critics’ Picks, artforum.com, December 2007.

Melissa Gronlund, “True Romance,” Frieze, October 2007, pp. 268-270.

Marinella Paderni, “Keren Cytter,” Tema Celeste, September-October 2007, pp. 46-51. Alexander Kennedy, “Keren Cytter,” The List, Issue 575, May 8, 2007.

Sebastian Delot, “Fong-Leng, Isa Genzken, Keren Cytter: Galerie Chantal Crousel,” Flash Art, No. 253, March/April 2007, p. 131.

- 2006 "All Hawaii Entrees/Lunar Reggea," IMMA, Irish museum of Modern Art, Dublin, 2006 (catalogue).
 Sacha Bronwasser, "Kleine intriges in films van Cytter," Volkskrant, NL, October 31, 2006.
 Galia Yahav, "Keren Kick," Time Out Tel-Aviv, October 26, 2006, p. 50-51.
 Barry Schwabsky, "on Keren Cytter," ARTFORUM International, October 2006, p. 252-253
 Diedrich Diederichsen and Avi Pitchon, "Keren Cytter, I was the good and he was the bad and the ugly," Hila Peleg (Ed), KW Institute for Contemporary Art Berlin Revolver.
 Henrikke Nielsen, "Keren Cytter, KW Institute for Contemporary Art," Flash Art, No. 250, October 2006, p. 122.
 "Dialog" for exhibition catalog of Willem Oorebeek, S.M.A.K., Gent.
 Christina Tilmann, "VIDEO FÜR FORTGESCHRITTENE, Keren Cytter, den KunstWerken Berlin," Der Tagesspiegel, July 7, 2006.
 "The Da Vinci Dog," Conversation among Keren Cytter, Hila Peleg and Alessandro Rabottini italian/english, GAMeC Bergamo, 2006.
 Arjan Reinders, "Keren Cytter," Kunstbeeld, No. 9, Rijswijk NL, 2006, p. 13.
- 2005 Amanda Coulson, "Keren Cytter at Frankfurter Kunstverein, Germany" Frieze, issue 92, June/July/August 2005.
 Katarina Holländer, "Israelische Künstlerin, Kurze Filme mit langem Nachhall." tachles, July 29, 2005.
 "The man who climbed the stairs of life and found out they were cinema seats," Epilog by Beatrix Ruf, Kunsthalle Zurich, and Nicolaus Schafhausen, Frankfurter Kunstverein (Eds.) Maayan Literature Magazine, Israel, Novel-Catalog for Published by Lukas & Sternberg.
 "Kunsthalle Zurich, Keren Cytter," bazkulturmagazin. Beilage Basler Zeitung. July 18, 2005.
 Dominique von Burg, "Panik vor dem eigenen Spiegelbild. Zürich: Keren Cytter und Scott Myles in der Kunsthalle," Zürichsee Zeitung, July 16, 2005.
 Bewegte Bilder, "Keren Cytter at Kunsthalle Zürich," tachles, July 8, 2005.
 Philipp Meier, "Von schwierigen Positionierungs- und Aneignungsversuchen. Eine Doppelausstellung mit Keren Cytter und Scott Myles in der Kunsthalle," Neue Zürcher Zeitung, July 7, 2005.
 Willem de Rooij, opening-speech, Keren Cytter at Frankfurter Kunstverein, January 2005.
 Christoph Schütte, "Die Macht der Erinnerung, Filme von Keren Cytter im Frankfurter Kunstverein, Germany," Frankfurter Allgemeine, Mittwoch, 19. January 2005.
- 2003 "Yesterday's Sunset," The Htv Art Magazine The Netherlands/Belguim, Novella, published by Shadurian, Wonderyears Catalog. NGBK. Berlin Art critics in Maariv, Daily newspaper
 Art critics in Studio, Art Magazine
 Journalist in Globes, Daily financial newspaper
 Articles in 42 degrees, Fashion Magazine

PRICE LIST

PEACOCKS

2009

8 minutes, video digital, colour, sound

Ed 2/4

12.000 € +VAT

FOUR SEASONS

2009

16 minutes, video digital, colour, sound

Ed 2/4

12.000 € + VAT

SOMETHING HAPPENED

2007

7 minutes, video digital, colour, sound

Ed 2/4

12.000 € + VAT