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Keren Cytter – The Hottest Day of the Year

For filmmaker Keren Cytter (Tel Aviv, 1977), writing is a fundamental part of her artistic practice. It turned out to be more challenging than '... medicine or becoming popular in a national level', as she once stated in an interview. Keren Cytter successfully addresses her pragmatic intelligence to visual culture at large, developing her writing into different forms of public representation: varying from video's, a children's book, novels and even theatre performances. Despite the fact that the human condition portrayed by Cytter's work seems absurd and fragmentized at first, it doesn't seem so far from reality when seen in the perspective of the inter-human "communication" of today.

Without knowing who is actually listening on the other end, social media have regressed inter-human communication towards an endless distribution of human-interest in which each sender plays idealized roles based on block-buster movies, television, social-interest documentaries, soaps or pornography.

The protagonists in the works of Cytter face exactly this problem when a scripted reality of archetypes has taken over their mental state and memory. In a casual manner one sees cinematic roles (from Nouvelle Vague to Tarantino) being played within the privacy of a domestic setting, causing an advancing alienation between emotion and expression. Within this artistic strategy of alienation no genre is left untouched by Cytter, who playfully dissolves any sense of cultural hierarchy between high- and low-brow levels in order to benefit the dramatic fluidity of her scripts. After her graduation from "De Ateliers" in Amsterdam in 2004 Cytter's body of work has expanded substantially, with ambitious contributions to the Venice Biennial (2009), MUMOK Vienna (2007), Biennial of Lyon (2007) and CUBITT gallery in London.