

The Victim

Keren Cytter

November 16, 2007 – January 20, 2008

MUMOK

**Museum Moderner Kunst
Stiftung Ludwig Wien**
Museumsplatz 1 | A-1070 Wien

Duration of the Exhibition:
16/11/2007 – 20/1/2008

Opening:
Thursday, November 15,
2007, 19:00, MUMOK

Please note! Press Preview:
Tuesday, November 13, 2007,
17:30, MUMOK

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With “The Victim,” MUMOK presents a selection from the graphic and cinematographic works by the artist Keren Cytter who was born in 1977 in Tel-Aviv and last year was awarded the “Bâloise Kunst-Preis.”

The prize-winning film “The Victim” along with “Dreamtalk” were recently entrusted to the MUMOK by the Swiss insurance company Bâloise Holding. The central themes of both films are the interrelationship between human emotions and their medial representation. Along with the films, the exhibition shows a newly published artist’s notebook and drawings which deal with the worlds created by mass-cultural images such as cinema, advertisement and computers.

Cytter, who writes the screenplays for her films herself, breaks up typical dialog forms and plots. She works with surprising cuts and asynchronic montage of sentences and images, using the repetition of image and tone sequences with slight variations. With this strategy, she undermines the unity of place, time and plot, altering the focus to the specific relationships between language and behavior.

Five nameless people meet in “The Victim” at a dinner, where a series of conversations reveals familial and personal relationships. At the center of the story stands a woman who must decide between her lover and her son both played by the same actor. The rhythmic intermeshing of images and language leads to a series of accusations of guilt which finally lead to the suicide of the main figure as a dramatic, and literally explosive conclusion. Both the movie’s script and the camera and microphone appear during the succession of images and take to issue the plot of the film and the medium of film itself. The film was conceived as a loop in which beginning and conclusion refer to each other, where the figures appear to be trapped in an endless repetition.

“Dreamtalk” is also preoccupied with providing insight into what is the lived reality and what is the medially reflected reality. The story develops

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in the private setting of a small studio apartment, citing the stereotypical thought and language patterns which are conveyed in reality soaps. The film is not only about the influence of the media on self-perception, but also pushes the confusion of personal emotions and their medial representation to its limits. Here the figures' own reality is directly linked to the reality of television, where their very existence depends on the flickering of the television screen.

Keren Cytter's graphic work is also presented next to the films showing selected examples of her work. Using ball-point pen and markers, Cytter works with different slogans from the film, computer and advertisement industry. She draws a portrait of their digital aesthetic with a surrealist sense of humor. In this way, comic-like drawings appear in which language takes on pictorial qualities and the figurative motifs take on a semiotic character.

The "Bâloise Kunst-Preis"

The "Bâloise Kunst-Preis" has been presented to two artists every year since 1999 at the international art fair Art Basel in the sector "Art Statements." With the advice of a board of experts in the field, the Bâloise then purchases works from the artists in addition to the prize, then entrusting them to the MUMOK and the Hamburger Kunsthalle, whose directors belong to the board. Bâloise's commitment to the arts represents an exemplary association between the support of artists and institutions.

A catalogue accompanying the exhibition will appear with texts by Marlene Dumas, Bart van der Heide and Rainer Fuchs.