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## Keren Cytter Selection

The Israeli artist and filmmaker Keren Cytter (born 1977 in Tel Aviv, lives in New York) is currently one of the most innovative and multifaceted video artists of our time. Cytter captures and explores human relationships, particularly the behaviors and interactions performed in everyday life. Working with narrative, she plays with humorous, absurd, and subtle dialogues, which at times mix fictitious situations with real life. In accordance with the complexity of social conditions, her critique is not merely legibly formulated; rather specific themes are developed with sensitivity in elaborately written screenplays, in her work with actors, and in the final editing, while on a structural level, everything is precisely depicted in astonishing diversity. In developing her artistic work she appears to trace the changes in society seismographically, striking a timely nerve in an amazingly condensed, pointed, and exact manner.

The artist became known for her experimental videos in which she explored the question of how media culture influences relationships among human beings. Her films are ostensibly not about linear narrative or the search for "truth" within a narrative, but about how relationships, ideas, and states of mind are given an externalized shape. In her videos individual components are brought together under certain conditions. Some have the air of a lab experiment. Cytter unites and over-

laps various narrative leaps and strands, geographical situations, layers of time, and ascribed roles. Thought and language often become one. The artist avoids filmmaking that is about the pure expression and representation of the protagonists' affective language of emotions and thoughts by employing film techniques: spiraling, repetitive narratives, leaps in editing, double exposures, artificial lighting, or the split screen. Cytter's works of art are ambivalent—a mixture of high and low, enthusiasm and suspicion. In an interview, the artist asserted, "The humor comes out of embarrassment and the serious part out of stress." The videos avoid obvious interpretations while evoking confusion and irritation, as well as pleasure and surprise.

For the elaborate solo show "Selection" at KM—Graz, Cytter presents a selection of videos and other works embedded in the reconstructed exhibition space. In a surprising turn, the artist not only reverses the situation at the entrance of the institution, in the direction of delivering large objects, but she's also built a mirrored parcours that provides a fresh view of a personal selection of her oeuvre, which has been growing for more than fifteen years; it allows the audience to actively participate, becoming something like one of the actors in her videos.

In the videos shown Cytter is partly inspired by John Cassavetes ("Untitled") or Pierre Paolo Passolini ("Force from the Past;" "In Search of Brothers"). At the same time, she makes use of different genres: the slasher film, film noir, French auteur cinema, and melodrama, as well as news formats and music clips. In doing so, Cytter also references the visual vocabulary of experimental and classic cinema, as well as literature, theater, and pop-culture soap operas or YouTube fragments. She combines elements of documentary and fictional background to create an expressive collection of film motifs. One of the artist's favorite strategies, however, is to quickly expose these film clichés in bizarre or comical ways. Even though the pieces do not attempt to tell a specific story, fragments of narrative and plot are generated from time to time. The videos do not illustrate a story, but as a deliberate film entity, they form a panopticon of everyday scenes. In them the artist works on the kinds of images and codes that are consumed today through different devices and cameras. She also supplements the original material with clips from various other sources. The videos enhance their standpoints and views, interweaving at the end to form a subjective standpoint, which, at the same time, allows one to recognize the diversity of her artistic production.

K  
M—

Künstlerhaus  
Halle für Kunst & Medien  
Burgring 2, Graz, Austria  
Di–So 10–18h, Do 10–20h

[www.km-k.at](http://www.km-k.at)

For this show, Cytter has made a new video, "Object," filmed in her apartment in New York. In "Object" she radically alters the function of her private space, covering much of it with tarp, and making a swimming pool in the courtyard, which is filled with water and used in wintertime. Using personalized "continents," the video investigates constantly changing social relationships and global intrigues, yet it also represents a poetic game with forms of communication and their power relations.

The novel "A-Z life coaching" written by the artist accompanies the exhibition (Sternberg Press, Berlin).

The exhibition is generously supported by the AVL Cultural Foundation (Graz).

#### Short biography

Keren Cytter has made more than sixty videos; her oeuvre also includes drawings and photographs. She has written novels, a libretto, plays and performances. In 2010 she founded the dance group Dance International Europe Now (D.I.E. Now). From 1997 to 1999 Cytter studied at the Avni Institute in Tel Aviv. She worked at the renowned Institution de Ateliers in Amsterdam from 2002 to 2004. In 2006 the artist received the Balöise Art Prize at Art Basel and the Ars Viva Prize from the Kulturkeises der deutschen Wirtschaft in Berlin in 2008.

#### Recent solo exhibitions

Museum of Contemporary Art, Chicago (2015); Kunsthall Charlottenborg, Copenhagen (2014); State of Concept, Athens (2014); Tate Modern Oil Tanks, London (2012); Stedelijk Museum Amsterdam (2011); Kunstverein München, Munich (2011); Hammer Museum, Los Angeles (2010); Moderna Museet, Stockholm (2010).

#### Supporting program

##### An Art Day's Night

July 7, 2016, 6pm:  
Lecture by Antonio Grulli,  
curator & critic, Bologna

Sept 1, 2016, 6pm:  
Lecture by Kathy Noble,  
Institute of Contemporary Arts,  
London

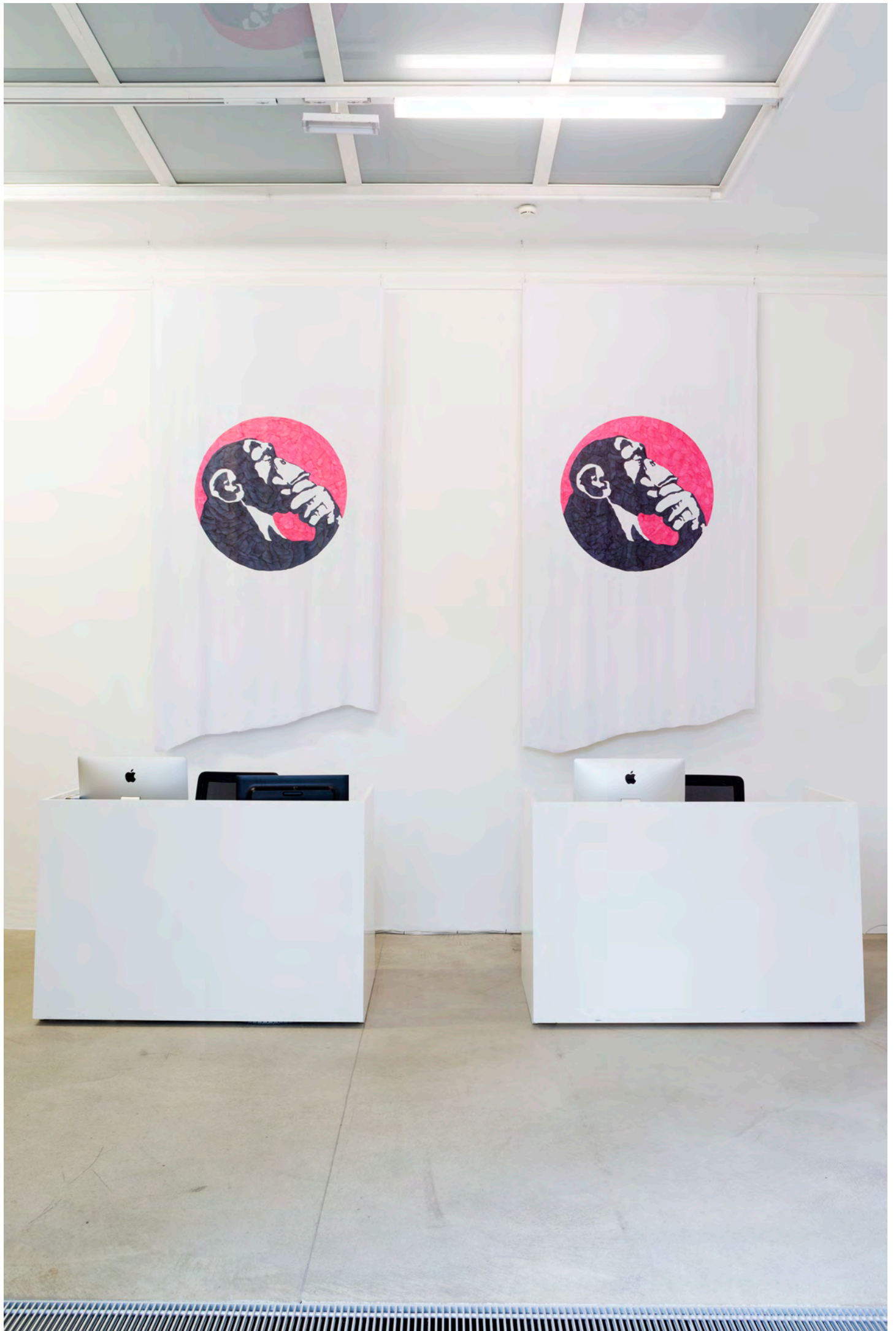
Sept 8, 2016, 6pm:  
Lecture by Rainer Fuchs,  
mumok, Vienna

Curated by Sandro Droschl.

#### Work list

- 1  
**A.P.E., 2016**  
6 flags, acrylic on flag, hand-drawn, variable dimensions, courtesy the artist
- 2  
**Ocean, 2014**  
digital HD video, colour / sound, 15:40 min, courtesy the artist
- 3  
**Untitled, 2016**  
ramp sculpture, wood, plastic, aluminium, paint, variable dimensions, courtesy the artist
- 4  
**Siren, 2014**  
digital HD video, colour / sound, 14:39 min, courtesy the artist
- 5  
**Rose Garden, 2014**  
digital HD video, colour / sound, 8:57 min, courtesy the artist
- 6  
**Una Forza che viene dal Passato (A Force from the Past), 2008**  
16:9, digital video, colour / sound, 20:14 min, courtesy the artist
- 7  
**Alla Ricerca di Fratelli (In Search for Brothers), 2008**  
16:9, digital video, colour / sound, 19:56 min, courtesy the artist
- 8  
**Four Seasons, 2009**  
16:9, digital video, colour / sound, 12:15 min, courtesy the artist

- 9  
**Object, 2016**  
digital HD video, colour / sound, 27 min, courtesy the artist, commissioned by Künstlerhaus, Halle für Kunst & Medien (KM-), Graz / Austria
- 10  
**Untitled, 2009**  
digital HD video, colour / sound, 16:53 min, staircase sculpture, wood, variable dimensions, courtesy the artist
- 11  
**U-Bahn, 2010**  
photocopy on aluminium, 79 × 106 cm, courtesy Galerie Nagel Draxler, Berlin
- 12  
**Diploma (Andrew Kerton), 2010**  
paper, 40 × 56 cm, courtesy Galerie Nagel Draxler, Berlin
- 13  
**Diploma (Dafna Maimon), 2010**  
paper, 40 × 56 cm, courtesy Galerie Nagel Draxler, Berlin
- 14  
**Vitrine / Poetry 1, 2010**  
mixed media, 101 × 101 × 95 cm, courtesy the artist
- Vitrine / Poetry 2, 2010**  
mixed media, 101 × 101 × 95 cm, courtesy the artist













The projection on the right side of the text and the left side of the reader contains the videos *GAME*, *IN SEARCH FOR BROTHERS* and *SIREN*.

This text functions mostly as an aesthetic element and a guide to the exhibition.

The combination of the colors used in the wall texts and the color of the wall is similar to thirty six flags of countries in the world.

The A.P.E. flags hanging in the new entrance, behind this text, turn the museum workers into potential performers in a theatrical setting.

By picking up an A.P.E. button and entering the exhibition space, the visitor turns into a performer in a theatrical setting.

The projection on the right side of this text and left side of the reader, contains the video *IN SEARCH FOR BROTHERS*, and is similar to *FORCE FROM THE PAST* that's projected on the opposite side.

This sentence is repeated on the opposite wall and creates the illusion of a mirror.

The ramp on the left side of this text and the right side of the viewer leads to the video *UNTITLED*.

Please don't lean on the arms of the ramp that leads to *UNTITLED*, it's not safe.

The video *UNTITLED* follows actors backstage and on-stage and is influenced by the movie *OPENING NIGHT* by John Cassavetes.

In the center of *UNTITLED*'s installation there's a passage that leads to the previous entrance of this institute.

The A.P.E. flags in the old entrance marks the backstage of a theatrical setting and remind the visitors that they are potential performers in an exhibition space.

Direct reminders and references to the position and placement of the visitor in the exhibition space create physical awareness and political responsibility

Die Projektion auf der rechten Seite dieses Texts und auf der linken Seite des Lesers zeigt die Videos *GAME*, *IN SEARCH FOR BROTHERS* und *SIREN*.

Dieser Text funktioniert hauptsächlich als ästhetisches Element und als Einführung in die Ausstellung.

Die Kombination der für die Wandtexte verwendeten Farben und der Wandfarbe erinnert an sechszunddreißig Flaggen von Ländern der Erde.

Die A.P.E. Flaggen, die am neuen Eingang hinter diesem Text hängen, verwandeln die Kunsthallen-Mitarbeiter in potentielle Performer eines theatralen Settings.

Das Anbringen eines A.P.E. Buttons und der Eintritt in den Ausstellungsraum verwandeln den Besucher in einen Performer eines theatralen Settings.

Die Projektion auf der rechten Seite dieses Texts und auf der linken Seite des Lesers zeigt das Video *IN SEARCH FOR BROTHERS*, das Ähnlichkeiten zum auf der gegenüberliegenden Seite projizierten Video *FORCE FROM THE PAST* aufweist.

Dieser Satz wird auf der gegenüberliegenden Wand wiederholt und erzeugt die Illusion einer Spiegelung.

Die Rampe auf der linken Seite dieses Texts und auf der rechten Seite des Betrachters führt zu dem Video *UNTITLED*.

Bitte lehnen Sie sich nicht auf das Geländer der zu dem Video *UNTITLED* führenden Rampe, es ist nicht sicher.

Das Video *UNTITLED* begleitet Schauspieler hinter und auf der Bühne und ist vom Film *OPENING NIGHT* von John Cassavetes beeinflusst.

Im Zentrum der Installation von *UNTITLED* gibt es einen Durchgang, der zum ursprünglichen Eingang dieser Institution führt.

Die A.P.E. Flaggen am alten Eingang markieren den Backstage-Bereich eines theatralen Settings und erinnern die Besucher daran, dass sie potentielle Performer in einem Ausstellungsraum sind.

Unmittelbare Erinnerungen an und Bezugnahmen auf die Position und Stellung des Besuchers im Ausstellungsraum schaffen Körperbewusstsein und politische Verantwortung.

















The projection on the right side of the text and the left side of the reader contains the videos **FOUR SEASONS**, **FORCE FROM THE PAST** and **ROSE GARDEN**.

This text functions mostly as an aesthetic element and a guide for the exhibition.

Repetitions of sentences in both texts at different locations intensify their meaning and disorients the visitor at the same time.

The A.P.E. flags that are hanging in the old entrance relates to the vitrines and the flags in the new entrance.

The poetry written in the vitrines is a remainder of performances the artist initiated with her friends.

The projection on the right of this text and the left side of the reader contains the video **FORCE FROM THE PAST** that's similar to **IN SEARCH OF BROTHERS** that's projected on the opposite side.

This sentence is repeated on the opposite wall and creates the illusion of a mirror.

The ramp on the left side of this text and the right side of the viewer leads to the video **OBJECT**.

The camera in **OBJECT** doesn't zoom or pan and the actors constantly need to adjust their bodies to the frame.

The reader must move their eyes from left to right in order to read this sentence.

Direct reminders and references to the position and placement of the visitor in the exhibition space create physical awareness and political responsibility.

**OBJECT** is a Russian language video that's shot in the United State of America.

The combination of the Russian and American flags is similar to the color of both wall texts and this wall.

Die Projektion auf der rechten Seite dieses Texts und auf der linken Seite der Leserin zeigt die Videos **FOUR SEASONS**, **FORCE FROM THE PAST** und **ROSE GARDEN**.

Dieser Text funktioniert hauptsächlich als ästhetisches Element und als Einführung in die Ausstellung.

Wiederholungen von Sätzen in beiden Texten an verschiedenen Positionen im Raum verstärken ihre Bedeutung und desorientieren gleichzeitig die Besucherin.

Die A.P.E. Flaggen, die am alten Eingang hängen, beziehen sich auf die Vitrinen und die Flaggen am neuen Eingang.

Die Gedichte in den Vitrinen sind Überreste einer von der Künstlerin mit Freunden initiierten Performance.

Die Projektion auf der rechten Seite dieses Texts und auf der linken Seite der Leserin zeigt das Video **FORCE FROM THE PAST**, das Ähnlichkeiten zum auf der gegenüberliegenden Seite projizierten Video **IN SEARCH FOR BROTHERS** aufweist.

Dieser Satz wird auf der gegenüberliegenden Wand wiederholt und erzeugt die Illusion einer Spiegelung.

Die Rampe auf der linken Seite dieses Texts und auf der rechten Seite der Betrachterin führt zum Video **OBJECT**.

Die Kamera in **OBJECT** zoomt oder schwenkt nicht und die Schauspielerinnen müssen ihre Körper konstant auf den Bildausschnitt ausrichten.

Die Leserin muss ihre Augen von links nach rechts bewegen um diesen Satz lesen zu können.

Unmittelbare Erinnerungen an und Bezugnahmen auf die Position und Stellung der Besucherin im Ausstellungsraum schaffen Körperbewusstsein und politische Verantwortung.

**OBJECT** ist ein Video in russischer Sprache, das in den Vereinigten Staaten von Amerika gedreht wurde.

Die Kombination der russischen und amerikanischen Flaggen weisen Ähnlichkeiten zur Farbe beider Wandtexte und dieser Wand auf.













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7.40 | 8.10  
-0.20 | 350























