

## Press Release

### Keren Cytter: MOP VEANGENCE

Exhibition: 16 October – 15 November 2013 (Private View: 15 October 2013)



Israeli visual artist, Keren Cytter (b.1977) will present two new eponymous bodies of work for her exhibition, *MOP VENGEANCE* at Pilar Corrias, London, 16 October – 15 November 2013.

Cytter creates films, video installations, and drawings that represent social realities through experimental modes of non-linear and multi-layered storytelling. Her work evokes amateur home movies and video diaries and are frequently self-referential, creating intensified, often clichéd and artificial scenes from everyday life that are enhanced by the production techniques.

In *VENGEANCE*, Cytter, who recently moved to New York, takes her own currently changing life situation as inspiration. Applying the US TV-format of the “daily soap” she processes the classic themes of drama in personal relationships: love, envy, betrayal, and vengeance. She also takes up the concept of ‘frenemies’, another popular theme in American soaps: two

women, previously friends, turn into bitter rivals as a result of their competitive office environment.

Unlike older series of works and their intimate settings, the scenes in *VENGEANCE* were filmed at 15 different places around the rich settings of Staten Island and New Jersey, including restaurants, hotels, parks, apartments, and streets. A total of 50 actors, most of them professionals, fulfill their social functions with blank faces. They provide a projection space for the beliefs and stereotypes of each viewer.

Not only do the characters seem interchangeable but so too does the story, which stays intentionally superficial to grant the viewer a low-threshold access into the events. As opposed to previous Cytter videos, the trivial dialogues of the series are not supplied with subtitles. The artist reviews impressions and clichés of the US American society, which have become part of our collective memory. Cytter examines cut and dried patterns deeply rooted in pop-cultural visual memory and analyzes the influence of mass media on behavior patterns and prejudices in contemporary society.

For *MOP (Museum of Photography)* Cytter blurs reality and artifice by presenting a large archive of Polaroid photographs taken of her everyday life between 2012 and 2013 recording her travels from Berlin, to London, to the USA and to Israel. A form of self-portrait acting as a visual diary, it also plays with the boundaries of the personal and institutional by referencing ‘Museum’ in the series’ title. Carefully categorized by geography and chronology and then into sub-sections via their aesthetic, the images document friends, colleagues and places she has encountered as well as her own performance work and are viewed as a whole rather than as individual works. Drawing the viewer in through the range of subjects and the imperfection of Cytter’s techniques, the Polaroid medium imbues a sense of nostalgia and impermanence despite the clearly carefully staged and contrived creation of many of the images. The series is itself a performance; what is real and what is staged is consistently ambiguous – an ambiguity which presents itself in all of Cytter’s work.

Keren Cytter was born in 1977 in Tel Aviv, Israel. Recent solo exhibitions of Cytter’s work include: *Show Real Drama*, Tate Modern Oil Tanks, London (2012); *Avalanche*, Stedelijk Museum Amsterdam (2011); *Project Series: Keren Cytter*, Hammer Museum, Los Angeles (2010); *Moderna Museet*, Stockholm (2010); *X Initiative*, New York (2009); *CCA Center for Contemporary Art*, Kitakyushu (2009); *Centro Huarte de Arte Contemporáneo*, Huarte (2008); *Lüttgenmeijer*, Berlin (2008); *Stuk Kunstcentrum*, Leuven (2007); *MUMOK*, Vienna (2007). In 2006 Cytter was awarded the prestigious *Bâloise Art Prize* at Art Basel. Her exhibition *Show Real Drama* will be performed at HAU Hebbel am Ufer, Berlin, on 19 and 21 September 2013. She lives and works in New York.

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