

**AVA
LAN
CHE**



KEREN CYTTER: AVALANCHE (Part I)

14.01.11 – 12.03.11

“Every page will correspond with the page following it and the page preceding it. The paragraphs and the sentences in it will correspond with the following and preceding sentences and single words which might not be written in the following lines.

Is this enough?

No

It isn't -“ Keren Cytter, *White Diaries*

A solo exhibition by Keren Cytter for David Roberts Art Foundation and Pilar Corrias Gallery. Playing with the specific geographic situation of the two sites, Cytter creates a single project in four parts, produced both in Berlin and London. The artist alters the formula of the conventional solo presentation by unravelling her exhibition across the two spaces.

On the ground floor the four-minute film *Chain Review*, presents the main character, Andrew, and his Francophile girlfriend having a break up on the streets of Berlin because of Andrew's inability of giving anything to the relation. Simultaneously Michael Chain is giving a technical review on the Canon EOS 7D, which creates a rhythmical interlocking of actions and speeches that generates distance and alienation. The situation seems unnatural and often artificial producing both a representation of the real and its falsification.

The dichotomy inside/outside, reality/dream, conscious/unconscious becomes clear in the lower gallery, where the second video titled *Lonely Planet* shows Andrew's now ex-girlfriend in his flat with a new guy, in a chaos of sex, intrusions and dreamlike moments in exotic places. Reflection is not only focused on the form of the image but on its functions, presenting captivating and explicit clichéd roles constantly destabilized from their actions and stages, agitated by cosmic doubts and nominal confusions. The realism is mixed with a dramatization of

the natural through the use of dreams, illusions and dissonances. Language is everywhere in *Avalanche*, and it is a language of duplication and fractures that becomes the prison of the actors' mind, as Andrew's girlfriend said.

Following on from this project, from 15.02.2011 at DRAF solely, Cytter releases her authorial control by inviting artists Willem de Rooij and Falke Pisano to select the content of her exhibition.

The exhibition at DRAF is curated by Vincent Honoré, director and curator at DRAF, in collaboration with Sandra Pusterhofer, assistant curator and Nicoletta Lambertucci, curatorial intern.

About Keren Cytter:

Cytter has worked in a range of media including videos, drawings and books. In 2008 she formed the dance theatre group D.I.E. Now (Dance International Europe Now). With an analytical approach to language and image, she has developed a narrative style using interruptions, repetitions and dissonances. Alterity, conundrums and absurdities together with no distinctions between the banal and the extreme, or the subjective and the objective are the structure for actions and language situations. Incommunicability informs and penetrates characters that, like in tragedies, are subjected to destiny. They are determined by external factors and remain powerless inside social mechanisms of opinion forming. There is the impression that the everyday is identified with a pathetic and sentimental spectacle. Cytter's artistic syntax is an investigation of linguistic and visual truisms reinforced with an impressive quantity of mixed references from the media world of communications and intellectual inspirations.

Keren Cytter was born 1977 in Tel Aviv, Israel. She lives and works in Berlin, Germany.

All films courtesy of the artist and Pilar Corrias Gallery, London.





KEREN CYTTER: AVALANCHE (PART II)

15.02.11 – 12.03.11

The second part of the exhibition plays at DRAF solely. From February 15 Keren Cytter alters the formula of her solo show by abandoning the control of its content. She asks artists Willem de Rooij and Falke Pisano to select a group of her films.

In the first two weeks Falke Pisano's selection will be screened and in the last two weeks Willem de Rooij has chosen to exhibit Keren Cytter's shortest and longest films.

Falke Pisano

Falke Pisano's (1978, Netherlands) diagrammatic works expose a loop, in which shifting abstract sculptural forms are conceived directly in relation to written and spoken language, implying an ongoing and morphing production of meaning. She lives and works in Berlin, Germany.

15th to 19th of February:

French Film, 2002

11 min 50 sec, digital video.

Paralleling her own relocation from Tel Aviv to Amsterdam, Keren Cytter depicts scenes from the character's life in Israel, describing what he will miss when he will move to Paris.

The protagonist's use of the language of his soon-to-be adopted country signals his initial psychological distancing from his homeland.

15th to 19th of February:

Les Ruissellements du Diable, 2008

10 min, digital video.

Literally “The whisper of the devil”, the film is based on Julio Cortázar *Las babes des Diablo* (1958); A man and a woman simultaneously tell a story, him speaking in the third-person singular and her in the first-person.

The female protagonist is simultaneously an actor and TV presenter who stages her alter ego as an erotic fantasy. Both characters may not exist apart from each other’s obsessive desiring imaginations. The temporal incongruity obliterates and confuses reality and fiction.

22d to 26h of February:

The hottest day of the year, 2010

12 min 45 sec, digital video.

Inspired by Chris Marker’s film *Sans Soleil* (1983) and the works by the Vietnamese theoretician and filmmaker Trinh T. Minh-ha (1952), *The hottest day of the year* takes the form of a documentary, mixing old photographs and real historical dates together with fake characters and stories.

The first part tells the life of Anne-Marie Baptist (1917-1950), who after having escaped from Paris during the Second World War worked as a nurse in South Africa. The story is narrated by the grand-child of the main character, sporadically intermingled by a female French-speaking voice reciting from Anne-Marie’s fictional travel journal. While on a search for a mythical place where the two African tribes Khoikhoi and San have fought each other, Anne-Marie Baptist contracted Malaria and died in 1950.





The second part of the film introduces a female soldier that is supposed to be enlisted in an office of the Israel Defence Force. While one of the women suffers from a horrible migraine on this hottest day of the year, the second female soldier proceeds with the enlisting process of the aspirant.

Willem de Rooij

Willem de Rooij (1969, Netherlands) makes use of diverse media (film, text, sculpture, photography) often incorporating found materials or appropriated artworks. From 1994 to 2006 he worked with Jeroen de Rijke as De Rijke / De Rooij. De Rooij is Professor of Fine Arts at the Staedelschule in Frankfurt am Main since 2006 and tutor at De Ateliers in Amsterdam since 2002. He lives and works in Berlin, Germany.

1st to 5th March:

Continuity, 2005

4 min 20 sec, digital video.

The shortest film by Keren Cytter, based on Julio Cortazar's *Continuity of Parks*. The film shows a man in his house, sitting in a chair with only the light from a lamp. He is reading aloud a novel about his own murder and the incidents leading to the homicide. For the whole length of the video a thrilling atmosphere is conveyed by multiple cinematic styles. The artificial drama is given by the emphasized gestures and the costumes of the characters – the man, his woman and the “other”.

8th to 12th of March:

New Age, 2007

73min, digital video.

Please note: Screened daily at 10.30; 12.00; 13.30; 15.00; 16.30

Keren Cytter's longest film to date presenting the identity crises of youth. The film depicts different actresses playing Daphne and Roos, mixing different contexts and events. Keren Cytter moves between time, places and Daphne's real and fantasy life, refusing a stable narrative and expanding the perspectives.

The self-consciousness of the twenty-something generation about narrative strategies of a media age contributes to a staged perception of their personal life. At the same time this awareness creates a consolidated capacity to detach from specific filmic constructed narratives, to recognize them and dissolve them. Daphne and Roos - sometimes alone and sometimes together with friends - move from one place to another while smoking, theorizing and hitchhiking. The idea of "moving towards some other place" is constantly challenged by different levels of immobility: between one hitchhike and the next one, by the presence of checkpoints and soldiers on the highway, by their parents half-bored sitting on the sofa watching tv.





About The David Roberts Art Foundation Limited

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