

# The Plot

Keren Cytter, Jos de Gruyter and Harald Thys, Isabelle Pauwels

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## ***Keren Cytter, edited by Magnus af Petersens (2010)***

Published in conjunction with a solo exhibition of Cytter’s work at the Moderna Museet, Stockholm, this catalogue features essays that explore her work’s metafictional aspects, realms of reality and fiction, and the artist’s literary and cinematic influences. It also contains the scripts from six of Cytter’s films.

## ***Keren Cytter: The Man Who Climbed Up the Stairs of Life and Found Out They Were Cinema Seats (2005)***

Written in seven chapters and seven styles, this novel traces the life of an artist. Employing recurrent motifs and scrambled reels, the text’s structure parallels those of Cytter’s films.

## ***Keren Cytter: The seven most exciting hours of Mr. Trier’s life in twenty-four chapters (2008)***

This adventure novel expands upon events recounted by Danish filmmaker Lars von Trier in a televised interview.

## ***Keren Cytter: The Amazing True Story of Moshe Klinberg – A Media Star (2009)***

This fiction recounts “media star” Moshe Klinberg’s life, narrated in a style that hovers between an action film script and a personal diary.

## ***The Generational: Younger than Jesus, edited by Lauren Cornell, Massimiliano Gioni and Laura Hoptman (2009)***

An exhibition catalogue from the inaugural Triennial at the New Museum, New York, which featured Cytter’s work.

## ***Harald Thys and Jos de Gruyter, edited by Alice Evermore (2002)***

A catalogue for the artists’ exhibition at the Middelheimmuseum, Antwerp.

## ***F.R. David 5 (2009)***

This issue of de Appel, Amsterdam’s biannual publication investigates the “status” of writing in contemporary art practice. Within this context, Dieter Roelstraete examines the

work of Thys and de Gruyter, noting the breakdown of communication within their works and their refusal of narrative conventions.

## ***Hollis Frampton: On the Camera Art and Consecutive Matters (2009)***

This collection of writings by the avant-garde American filmmaker maps his attempt to establish an effective and non-linear discourse for emergent practices within the camera arts and new media.

## ***Isabelle Pauwels: Triple Bill, edited by Melanie O’Brian (2008)***

This catalogue accompanied Pauwels’ solo exhibition Triple Bill, which ran at Artspeak, Vancouver and the Blackwood Gallery, Mississauga.

## ***Exponential Future, edited by Juan A Gaitán, Monika Szewczyk and Scott Watson (2008)***

This catalogue accompanied the group exhibition Exponential Future at the Belkin Art Gallery, Vancouver, which featured Pauwels’ work.

## ***Pyramid Power 08 (2010)***

This issue of Pyramid Power, a biannual Vancouver-based publication, investigates artists’ writings and forms of experimental writing that relate to art. It features an interview with Pauwels and excerpts from her artist talks.

### **FURTHER READING**

## ***Ursula K. Heise: Chronoschisms: Time, Narrative, and Postmodernism (1997)***

This work of literary theory explores how developments in transportation, communication and information technologies have affected the structure of the novel. Heise suggests that contemporary plots are spectrums of contradictory story lines, which produce new conceptions of history.

## ***Hans C. Werner: Literary Texts as Nonlinear Patterns (1999)***

A dissertation suggesting that complex literary texts can be considered as nonlinear patterns, and that chaos theory helps us to clarify and appreciate the complexity of such texts.

## ***Michael Patrick Gillespie: The Aesthetics of Chaos: Nonlinear Thinking and Contemporary Literary Criticism (2003)***

Another interdisciplinary text, this book uses physics as a foundation for an alternative method of interpreting literature. Gillespie proposes that literary criticism should mimic the process of reading, thereby avoiding the restrictions of linear thinking.

## ***Keren Cytter: White Diaries (2010)***

This stream-of-consciousness novel weaves readers through various absurd recollections of the unnamed protagonist, yet never fully reveals what is fictional and what material has been omitted. Accessible at: [kerencytter.com/white-diaries](http://kerencytter.com/white-diaries)