

Talia Chetrit
Marking
opening september 15, h 19

kaufmann repetto is happy to present Talia Chetrit, whose works will be exhibited in the gallery's project room.

Marking, the title of Talia Chetrit's exhibition, reflects to the polysemy that resonates in the artist's work. As with the gesture of marking a territory, Talia Chetrit's photographs intend to both individualize and appropriate the objects she documents and borrow from photographic history; a vase, nature or the female nude. *Marking* is also about impressing a surface; similarly, Chetrit's works are often the result of a combining process that evokes a sense of multi-dimensionality, belonging to drawing and writing.

The frequent overturning of the perspective angles forces the viewer to 'read' the image, before seeing it: the portrayed objects lose their individuality, becoming parts of a composition that shifts into abstraction. Through this approach, a cavity in the ground faces and corresponds to the relief of a woman's breast, as to deny any hierarchy between horizontal and vertical vision, positive and negative space, and, metaphorically, between masculine and feminine. Similarly, the hierarchic relations between the object and the feminine body, between organic and inorganic matter, are called into question. In front of the camera, everything functions to create a system of internal balances and reciprocal references between one image and another.

The works of Talia Chetrit, which one might wrongly assume are the outcome of a post-production process, are actually the result of a highly skilled and 'hand-crafted' application of the photographic medium. They question the viewer's perceptions through a sophisticated combinatory adjustment of shapes and lights. The artist's conscious re-elaboration of historical precedents interweaves with an ongoing questioning of the medium, through a language that reveals both the contradictions and the infinite resources of photography.