

**Salomé Chatriot**

**'We Empty Ourselves and Accelerate the Hatching'**

**23.03. - 13.05.2023**

Salomé Chatriot's work is articulated around a radically emancipatory vision of the hybridization between Female and Machine that is generated through complex formal fabrication processes. They involve collected-and-digitized elements and 3D images-in-motion generated by a computer program she co-created, thus initiating a powerful homomorphism between the motifs and the process. Extracted from these phantasmagorical images of a self-generated 3D cross-infected-with-a-machine gestation procedure, symbols of a post hyper-femininity such as 3.0 breasts, buttocks, perfect silhouettes, chimerical entrails, lactation apparatus motif, that challenge gender and eroticism, are then rematerialized into two-dimensional works.

This interplaying with the medium in a post 3.0 game with the para-photographic condition is not without conveying some manipulations of the photographic medium by the historical avant-gardes, including the change from three- to two-dimensionality and some DIY experimentations. Chatriot's HD UV printed shapes cuts out from Galalith-homemade from milk casein reiterate the homomorphism between the motif and the process, whilst some glossy enamel-on-metal paintings depict a darker universe that brings the entrails to the forefront, inventing a powerful post-feminist *Queen*, herself a *Nu-Vite* (Paris, 1912) or perhaps a *Bride* (Munich, 1912) that conveys the Duchamp's trip to Munich and draws on the chromaticism of the pictorial avant-gardes of the 1920's to 1940's.

Pascale Krief

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