

There was a wind / Fiorella Angelini

This exhibition deals with the idea of the limit, understood as a point of encounter as well as separation, which can never exist independently. Its presence is only manifested concerning the other and coexisting between different parts. As the philosopher Eugenio Trias said, the limit, or limes, is an inhabitable, dynamic space of uncertain edges that reflects the human border condition and the duality, if not multiplicity, of almost all beings.

Fiorella Angelini questions the limits: those that define the landscape; those that construct identity; those that delimit the distinctions between the natural and the artificial, the transitory and the perennial, the solid and the fragile, the foreign and the endemic, the error and the success; those that separate individual work from collaborative work. Her artistic research seeks to generate crossovers between disciplines (art, design, and science), as well as artistic media (photography, installation, sculpture, and video). She uses industrial technologies to manufacture resistant artifacts and creates biomaterials to make sustainable art. Questioning autonomous creation, she invites diverse participants to contribute to her multidisciplinary project. She combines analog and digital techniques, as well as historical and personal archives to give weight and substance to anodyne moments and fleeting images.

The limits of identity and the nature of the landscape are the common thread here. There are landmarks and places characteristic of Chile's natural heritage, but they could be difficult to identify at first sight, except for the forgotten lagoon of Parque Forestal. There are urban environments of her time living in England, circumstantial or deliberately sought-after images, and everyday photographs, taken during the hiatus of a trip. There are treetops, water reflections, fossils, ruins, views from windows, sunsets, riverbanks, hills, and plains... all of it being equally important, because the landscape, like all limits, is above all experiential, relational, and changeable.

Nathalie Goffard, 2024