

There was a wind / Fiorella Angelini

The photos, at eye level, create the illusion of walking alongside her. Her work is analytical, yet strangely intimate; Angelini wields the camera with the delicacy of one who knows her instrument and what it's capable of. Historically, it was a tool of domination and control, with claim to truth and objectivity. Here, on the other hand, it offers partiality, opacity, perplexity. A situated and local eye, in a compromised body, that knows, tires, travels, affects and is affected; roaming Coya, Elqui, Santiago, Conguillio, Rancagua.

There is something melancholic about exploring **There was a wind**. The images are quotidian, almost pedestrian, but devoid of the familiarity that comes from the presence of people. They shun the rigid separation of culture and nature and insist on ecologies that de-centre the human. Their interests are what we might call *postnatural*, specific to a contemporaneity in which territories and bodies experience in their own flesh the “slow violence” of an unleashed extractivism and a consumer culture that advances as if there were no limits. Despite this, Angelini avoids aestheticizing the destruction or spectacularizing the monstrosity of our machines and waste. She prefers to dignify as protagonists the more-than-human subjects of this ravaging and ravaged modernity - hills and mountains, lakes and rivers, stones and fossils, pigeons and trees, with their own histories, memories and orientations.

Achieving it is not easy. She plays with the camera's specific possibilities, such as blurring, overexposure, and glitches, disorienting the human by unsettling the conventional gaze of the eye. Superimposition and collage allow her to weave multiple layers, geographies and voices. And the development of installations with new materialities to house the image – made of clams and mussels, or algae turned into biolamin - unravels the illusion of neutrality, showing how image and material affect each other, becoming new knots charged with new meanings.

Victoria Guzmán, 2024