

construction, deterioration, patching, rebuilding, resealing, and repainting, so that the same vessel has been salvaged and reused multiple times, until nothing more could be renewed or recycled. To bring that narrative to life, Preece set about painstakingly disassembling the entire vessel by hand, in order that every piece of wood and metal might then be arranged by him in a way that transforms the utilitarian structure into a broadly aesthetic display of shape, color and texture. These fragments also stop time, but not by slowing down the deterioration. Instead they reframe it within an extended narrative of human adaptability.

Taken separately and together, the works on view aren't intended to instill within us exotic illusions freshly transported from other worlds, or to provide us with vehicles for agonizing over the multiple overlapping catastrophes defining our present moment. Instead, Preece and Wolf have applied their considerable talents at creating meaning through image, form and gesture, to lure us away from a fixed, innate sense of "now," nudging us instead towards an experience of time that is prone to frequent slippage between past and future, and where art provides a liminal zone of contemplation, where all the possible variations one can imagine are able to exist simultaneously.

DC / RC



Curators: Dan Cameron - Ramón Castillo
Directors: Marijke Van Meurs, Solange Arum Abdala, Pablo Carvacho, Costanza Güell, Gabriela Kreft, Dan Cameron and Ramón Castillo

Director Comarca Contuy Corporation: Pablo Carvacho

SAVING TIME

Recent works by
Anelys Work (painting) and
Sebastián Preece (sculpture).



CAPILLA AZUL

Saturday May 18 2024

4 pm

The exhibition is on view through September 15

HERE AND NOW

Part of the impetus behind the choice to pair works by Sebastián Preece and Anelys Wolf for the fourth exhibition at Capilla Azul is that their respective approaches to making art bear so little outward resemblance to one another. Wolf is dedicated to working within the historically contained format of representational painting, while Preece' method involves a more improvisational response to the physical environment in which he finds himself. As for the results, their distinct methods and ideas result in equally distinct bodies of work that suggest no natural basis for comparison or assimilation. Even so, Preece's rigorous investigations into the mutability of materials, and Wolf's intuitively narrative excursions into the past, do share the trait of being able to induce within viewers a sensation of having been lost in time. That is, we're left without knowing for sure if what we're looking at belongs to something that's already happened, something taking place in the present, or something that has yet to occur.

The way we look at and interpret works of art follows long-established codes that enable us to recognize, and sometimes respond to, such temporal possibilities, even when they are experienced in art of more recent origin. Anelys Wolf's paintings take that possibility a step further, by framing her subjects with a pictorial atmosphere that reinforces the likelihood that the image has been sourced from a shared memory: a news photo, a film still, a family wedding, or a composite of two or more pictures. Wolf, who was born in the

city of Ancud, has lived close by most of her life, works in an idyllic corner of the Isla Grande, where home is a studio/home nestled in a hill, with unlimited potential to commune with her nearby environment. While she's not often explicit in her references to Chiloé, a seaside mist sometimes hovers in the scene, or the light assumes a familiar hue. Wolf's fascination with interior scenes tends to evoke a place where people spend much of their time indoors, and she's particularly drawn to compositions in which clusters of people stand around, fully engaged in some debate or ceremony, the particulars of which we will never know.

Preece was born, raised and currently lives in Santiago, and has long been fascinated with the natural processes of disintegration that are often featured in his work. His projects have a tendency to amplify the inherent tension between the integrity of his work's materiality and structure, no matter how fleeting, and the proprietary interest of conventional institutions in conserving it for the future. Preece's methodology often hinges on the simple act of displacement: he has burrowed under libraries, preserved ruined books, salvaged concrete stoops from Hurricane Katrina, and arranged the heavily graffitied steel cell doors of a penitentiary into a suspended sculpture that transforms wherever it is shown into a physical relic of despair.

For Chiloé, Preece began by investigating nearby manmade structures that conveyed an extended sense of time, and found what he was looking for in an abandoned canoe that at first glance seemed to have been casually left aside, but on further inspection turned out to be a finely layered composite, involving several phases, over multiple years, of

