



Ñ BU LE

RETRATOS DE
LA REGIÓN

SEBASTIÁN MEJÍA

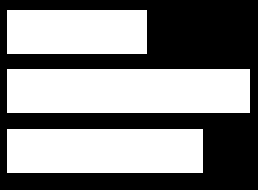
PAZ ERRÁZURIZ

BÁRBARA OETTINGER

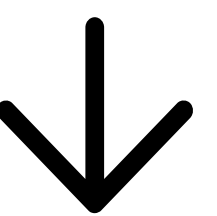
ANDRÉS FIGUEROA

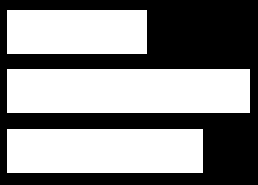
FERNANDO MELO





Through the following file, we invite you to visit the exhibition *Ñuble. Retratos de la Región*, organized by its curator Jorge Gronemeyer together with the Photography Area of the Ministry of Cultures, Arts and Heritage, the Heritage Unit of the Chillan City Hall, UPA and CECAL of the Chillán Campus of the University of Concepcion. The exhibition brings together the different photographic commissions made in this territory by the authors Paz Errázuriz, Bárbara Oettinger, Andrés Figueroa, Sebastián Mejía and Fernando Melo. They gave an account of the current state of the south-central zone of Chile, its inhabitants, its landscape and its culture from each one's approach and stand point.

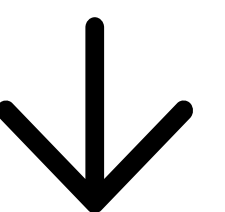




The idea is based on a previous experience: the *Album Ñuble* of 1929, which aimed to show the world, 91 years ago, those elements that characterized this region, so as to be part of the collection of the Chilean Pavilion at the Ibero-American Exhibition of Seville, in Spain.



Álbum Provincia de Ñuble, Chile en la exposición Iberoamericana de Sevilla. La cueca chilena de Darío Brunet Molina, 1929.

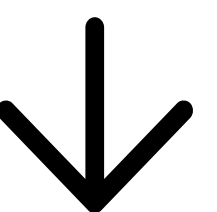




01

THE MEMORY OF THE RUINS

Historically, the chilean territory has experienced profound transformations, in a way that the landscape-city dichotomy has had to be redefined. In the Region of Ñuble, there have been modifications from urban design to social structures, as a response to the problem of living in spaces that are in transit between rural and urban areas, the growth of cities and the material legacy of natural disasters, such as the 1939 earthquake. In his tours of the city, **Sebastián Mejía** was able to verify these transformations and how its particular spaces were progressively reconfigured, according to the use or disuse that their inhabitants make of them.

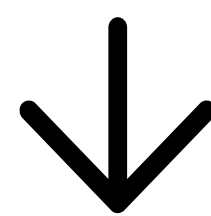




01



Sebastián Mejía. *Chillán*, 2018.





01

HOW CAN A BUILDING
PRESERVE THE MEMORY
OF PEOPLE?

WHO WOULD HAVE
INHABITED THIS
CONSTRUCTION?

HOW HAVE URBAN
TRANSFORMATIONS
IMPACTED THE WAYS
OF INTERACTING
WITH EACH OTHER?

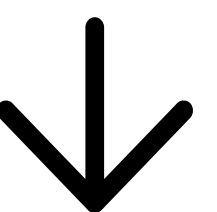




02

MAKING THE INVISIBLE VISIBLE

The photographic commission undertaken by **Paz Errázuriz**, focused on society. Winner of the Premio Nacional de Artes Plásticas 2017 award, she has developed a prolific career in documentary photography, making visible memories displaced or omitted by the spaces where images traditionally circulate. This time Errázuriz settled in Chillán's Women's Penitentiary Center in order to portray women who were deprived of liberty. The author places them as part of a system that denies their biographies and life stories, evidencing the inequality that prevails in our society and making visible, through her photographic art, those places of our reality that we usually do not want to look at. In the context of the current social crisis in Chile, it is urgent to give these people and their realities a space, opening ourselves to equality and social justice.

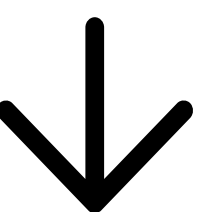




02



Paz Errázuriz. *Usuaria del Centro de Cumplimiento Penitenciario de Chillán*, 2018.



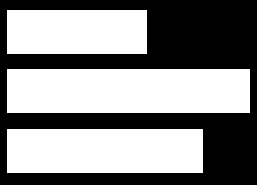


02

WHAT SOCIAL
PLACE DO PEOPLE
WHO ARE DEPRIVED
OF FREEDOM TAKE?

WHAT DO YOU THINK PAZ
ERRÁZURIZ SUGGESTS BY
INCLUDING THESE WOMEN
IN THE PORTRAITURE OF
THE REGION?

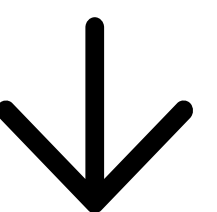




03

INTERRUPTED LANDSCAPES

The rural and natural landscape of the Ñuble Region is represented in the artistic production of **Fernando Melo**. In his work, the ecological component predominates, evidencing the alterations of the landscape by human beings and denouncing the depredation of natural resources. In this image, Melo recreated a reference to the *Album Ñuble* 1929 by capturing a photograph of Alto Nevados de Chillán at dawn, a location dedicated to offering outdoor sports activities, which is one of the most important tourist attractions of the territory. Tourism is one of the activities that have contributed to the economy of rural areas, however, the challenge of designing a responsible regulation in accordance to the biodiversity of the landscape is evidenced.

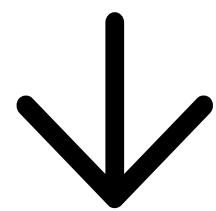




03



Fernando Melo. Hotel Alto Nevados en la madrugada (2:16 am). Nevados de Chillán, 2018.

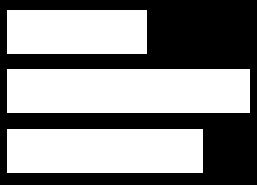




03

WHEN LOOKING AT THIS
IMAGE CAPTURED BY
FERNANDO MELO, WHAT
DO YOU THINK WOULD BE
THE CURRENT BOUNDARIES
TO DEFINE A LANDSCAPE
AS URBAN OR RURAL?





03

HOW DO YOU THINK THE
RELATIONSHIP BETWEEN
THE HUMAN BEING AND
NATURE DIALOGUES IN
THIS IMAGE?

HOW CAN WE, THE PEOPLE,
CONTRIBUTE TO THINKING
AND BUILDING IN A
SUSTAINABLE WAY?

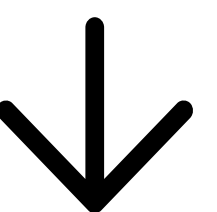




04

NEW RURALITIES

Rural life has undergone transformations throughout Latin America from the XIX century until today. Economic aspects, such as the social distribution of work, or various means of communication between local and global cultures are expressed in new daily practices and aesthetic forms - such as music, dance or poetry - tensioning the traditional dynamics of the rural world. The Central Valley of Chile, cradle of peasant culture, has witnessed these changes. The photographer **Bárbara Oettinger** decided to focus her commission on the various cultural manifestations that coexist today in Ñuble, putting this issue into discussion. Far from what is traditionally understood as a rural lifestyle, in this image we see a group of teenagers posing in front of the camera alluding to the K-pop musical movement, which emerged in South Korea and spread globally.

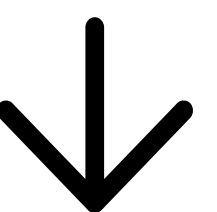




04



Bárbara Oettinger. *Jóvenes K-pop*, 2019.





04

WHICH ELEMENTS
REMAIN AND WHICH
HAVE CEASED TO EXIST
IN THE IMAGES OF THE
CHILEAN COUNTRYSIDE?

HOW DO YOUNG PEOPLE
APPROPRIATE PUBLIC
SPACE TODAY?

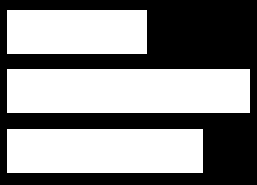




04

WHAT CULTURAL
EXPRESSIONS HAVE
EMERGED IN YOUR
CLOSEST COMMUNITY
THANKS TO THE IMPACT
OF GLOBALIZATION?

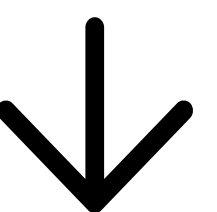




05

THE HUMAN SIDE OF THE EARTH

Through analog photography, **Andrés Figueroa** builds portraits that document the history of people. This intimate and affective approach to biographies is explored by the artist from the rural identities that survive in this Region, despite the opportunities that life in the city offers. In this process, Figueroa became an ethnographer who toured the countryside, locating and portraying these people, who, from their activities, trades and professions, contribute to the cultural and productive identity, as well as to the memory and heritage of Ñuble. It is the case of this image, where you can observe Abel Segundo Campos, a water seeker who has discovered 25 wells for his countrymen, using only a quince rod with a copper wire resistance.

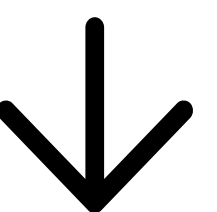


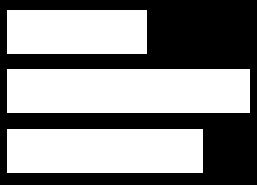


05



Andrés Figueroa. *Abel Segundo Campos, buscador de agua*, 2018.





05

WHAT EMOTIONS DOES THE
IMAGE OF THE PORTRAYED
MAN ARISE IN YOU?

HOW DO YOU RELATE TO
CHILEAN COUNTRYSIDE
TRADES IN YOUR
EVERYDAY LIFE?

WHAT TRADITIONS
OF RURAL LIFE SHOULD
WE INCORPORATE INTO
THE CITY?



CENTRO

CULTURAL

LA MONEDA

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