

**FAMILIAR**

**OMINOSA**





## familiar

From the Latin word *familiāris*.

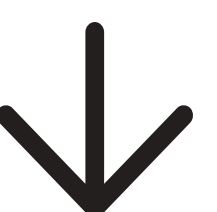
1. Belonging to or relating to the family.

## ominoso, sa

From the Latin word *ominōsus*.

1. adj. cult. Abominable or despicable.

WhatsApp, Twitter, Instagram, TikTok.  
Everyday technologies generate possibilities of multiple and massive contacts and exchanges at a distance: today, the processes of image production are also processes of relationships between people, of how we develop ourselves personally and collectively.





**WHAT ARE WE LOOKING FOR IN THIS  
EXHIBITION?**

**DID YOU COME HERE TO FIND SOMETHING  
SPECIFIC?**

**WITH WHAT EXCUSE DID YOU COME  
HERE?**

**MAYBE THIS EXHIBITION IS A SPACE TO  
MEET WITH OTHERS**

**DON'T YOU THINK SO?**

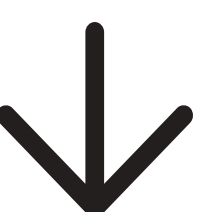




Under the curatorial work of Rita Ferrer, you can get to know the gaze of Nataniel Álvarez, Juvenal Barría, Jorge Brantmayer, Juan Castillo, Zaida González, Jorge Gronemeyer, Pablo Langlois, Luis Poirot, Celeste Rojas, Tatiana Sardá, Carola Sepúlveda, Paloma Villalobos and Ingrid Wildi Merino; thirteen artists from different locations, generations and paths, who invite us to build together exercises of memory and imagination, places of reality.



Jorge Gronemeyer, Serie *Tarjeta Postal* (Detalle). 2018





**A PHOTOGRAPH**

**A SELFIE**

**PORTRAITS**

**SELF-PORTRAITS**

**A PORTRAIT ON A PORTRAIT  
(AND ON ANOTHER PORTRAIT)**

**FAMILY PHOTO ALBUMS**

**COMPLETE, INCOMPLETE IMAGES**

**PHOTOGRAPHY AS A WAY OF MAKING,  
NOT A WAY THAT IS MADE.**

**HOW DO YOU LOOK AT THESE IMAGES?  
HOW DO THEY LOOK AT YOU?**

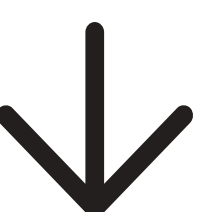




## MEMORY AND AUTOBIOGRAPHY

Going through the exhibition bearing in mind the words “memory” and “autobiography” allows us to relate and approach the works from our own experience, looking for a common space between identity and memory, between testimony and fiction, and between the intimate and the collective. In short, between all those layers and crossings that are generated in an image: the singular encounter of times, gazes, stories and silent voices.

*Familiar/Ominous* is a way of thinking of ourselves in an affective, bodily and situated way of experience that enables other dialogues, imagining new ways of embracing memory, of weaving community.

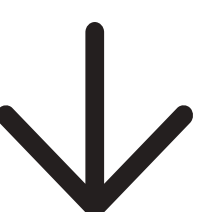




Pablo Langlois, *Pinturas abstractas I: pinturas para una manifestación pública* Series (Detail) 2006-16

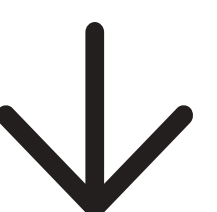
## **ANY MEMORY EXERCISE CAN BE AN OUT-OF-FOCUS IMAGE**

Out-of-focus photographs are an alternative way of representing reality. Precisely because of their blurred appearance, our brain associates them with memories, thoughts, dreams: images that, in one way or another, have stuck with us.





What else does this concept remind you of? If we reflect on the conventional, on what is most represented or what has the greatest presence in the media, we would say that the out-of-focus of the convention are the life stories of people who continue to be invisibilized, daily spaces in which complex interactions, experiences, pains, ways of survival, celebrations and resistances are developed. All of the above often takes place in small and precarious dwellings designed as urban and social experiments.







Carola Sepúlveda, *Luz común* Series,  
*Comunidad residencial* (Detail). 2017

**¿POR QUÉ CERRAMOS UN POCO  
LOS OJOS CUANDO QUEREMOS VER  
ALGO MEJOR?**

**INTÉNTALO PARA RECORRER  
LA EXPOSICIÓN**

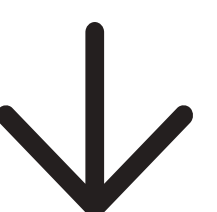




## PHOTOGRAPHY AS A FORM OF LANGUAGE

*Familiar/Ominous* displays an open, radical and heterogeneous thought about the ways in which the gaze has manifested and manifests itself, considering different points of view, different ways of perceiving and different layers of society. In this exhibition, we travel through gazes that range from family intimacy to the public space we share.

One of the fundamental bases of communication studies is that language not only allows us to name and describe, but also to perform, to act: to see old problems in new ways, emphasizing the second voices that were considered as companions of history, which today it is possible and necessary to place as protagonists.



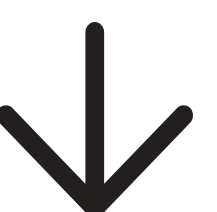


Jorge Brantmayer, *Muchedumbre*. 2011-16

**WHAT ARE THESE PEOPLE TELLING YOU?**

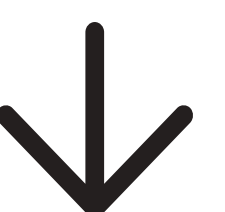
**THERE IS SOMEONE MYSTERIOUS AT THE  
SIDE OF THIS CROWD AT THE END OF  
THE CORRIDOR, IN A CORNER SINGING A  
BOLERO WITH A GLASS OF WINE**

**HOW THEY LOOK AT HER, HOW WE LOOK  
AT HER, HOW SHE LOOKS AT US**





Zaida González, *Ni lágrimas Ni culpa*. 2016





## ABSENCE AS A FORM OF PRESENCE

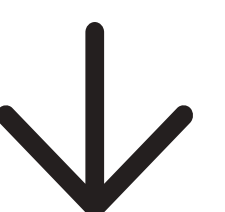
By relating the photographs we can discover places of differences and encounters. Seeing beyond what we know opens the possibility of a reflection that does not limit its gaze to blacks and whites, but rather surrenders to the gray areas that allow us to illuminate hidden places in the official history, proposing new ways of relating to the past.

One way to review history through photography are our family photo albums, which often gather memories that connect us with emotions and experiences we share with others.





Tatiana Sardá, *San Antonio*. 2013





**WE USUALLY ASK OURSELVES ABOUT  
THOSE EPISODES THAT HAVE MARKED  
OUR LIVES**

**AS PEOPLE, AS SOCIETIES**

**IF YOU COULD CHOOSE ONE, STOP TIME  
AND RELIVE IT, WHAT WOULD IT BE?**

**NOSTALGIA IS ALSO A WAY OF IMAGINING**





## LA MARTUCA, A CRACK IN CHILE'S HISTORY

La Martuca is a domestic worker who has traveled to the most important events in international politics and who works for the best families. She is highly rigorous in her work and considered very much in demand by the most powerful families in the country.<sup>1</sup> Outside of work, Martuca hypnotizes with her style and way of being, fearlessly flirting with life.

Her presence disarms the norm, transgresses it. Martuca challenges those representations that legitimize and defend established identities, validating some memories over others.

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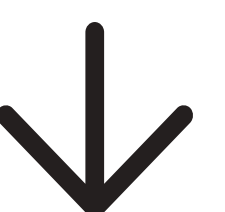
1. Person of relevant physical or moral qualities.







Juvenal Barría, Serie *Ficciones Exteriores II Series* (Detail).  
2018





**THINK OF MARTUCA IN THE OTHER  
FAMILIAR/OMINOUS PHOTOGRAPHS**

**THINK ABOUT HOW SHE WOULD BEHAVE**

**WHAT TYPE OF COMMENTS WOULD  
SHE MAKE?**

**HOW WOULD SHE POSE?**

**IMAGINE WHAT HER RELATIONSHIP  
WOULD BE TO THOSE TERRITORIES**



FAMILIAR / OMINOSA

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CENTRO

CULTURAL

LA MONEDA

