



# UN MUNDO QUE SE ESCURRE

Artistas / Diego Argote - Eduardo Asenjo - Gimena Castellón - Alexis Díaz - Danilo Espinosa - Rocío Hormazábal - Manuel La Rosa - Isabel Núñez - Alejandro Olivares  
Manuel Ormazábal - José Pemjean - Joaquín Rodríguez - Patricio Salinas - Cristóbal Traslaviña - Leonora Vicuña Curatoría por Rita Ferrer

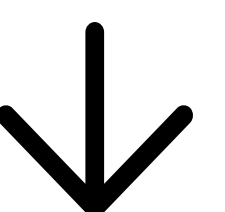
# BAJO LOS PIES

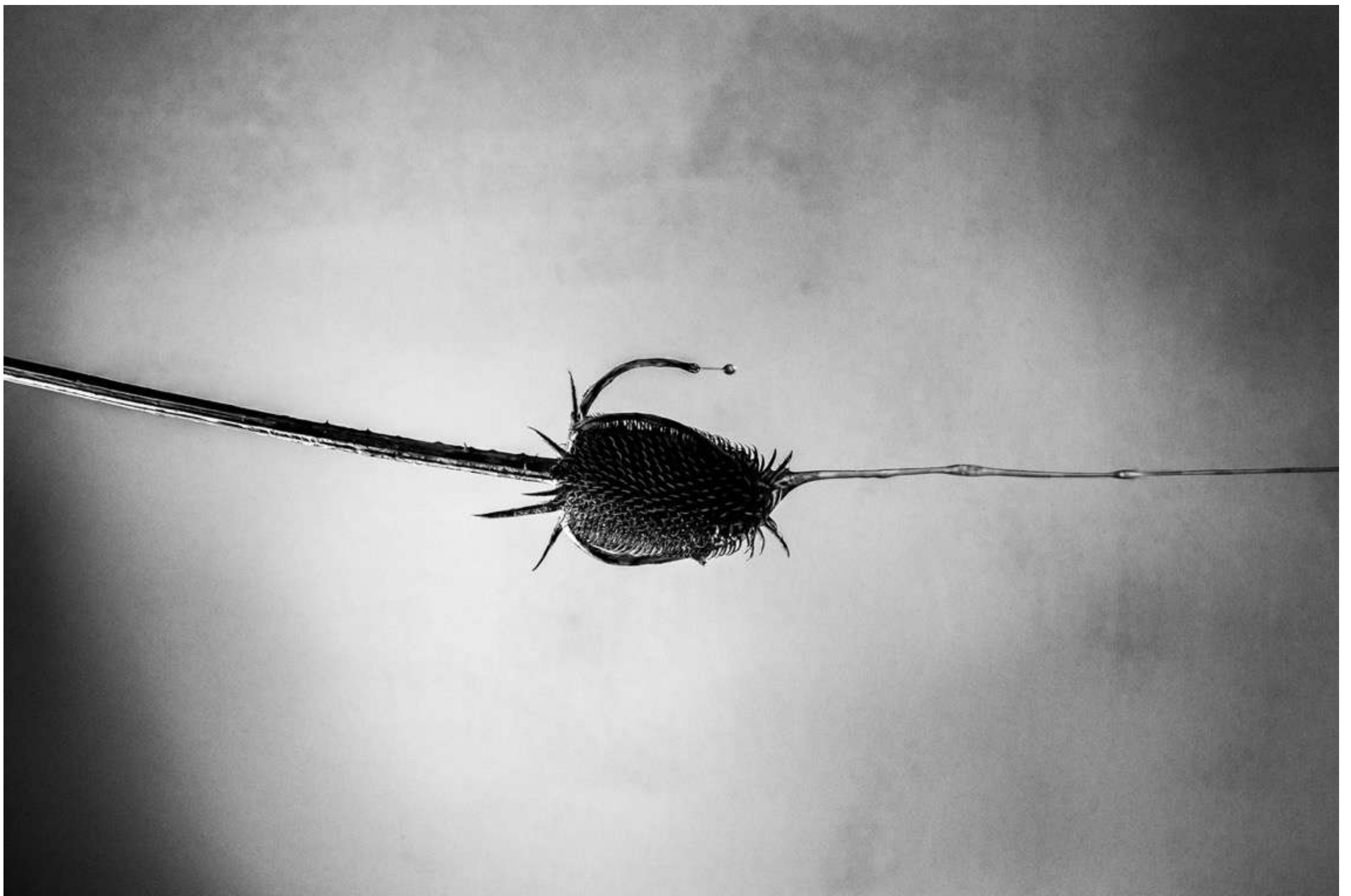




Under the curatorial proposal of Rita Ferrer, the exhibition *A World that Slips under our Feet* addresses the images and imagination of a strange world through the works of Diego Argote, Eduardo Asenjo, Gimena Castellón Arrieta, Alexis Díaz, Danilo Espinoza, Rocío Hormazábal, Manuel La Rosa, Isabel Núñez Urra, Alejandro Olivares, Manuel Ormazábal, José Pemjean, Joaquín Rodríguez, Patricio Salinas, Cristóbal Traslaviña and Leonora Vicuña.

These works are an invitation to reflect on social matters that open individual and collective questions: How do I feel? How are we? How do we inhabit the contemporary world today, day by day? This invitation comes from a specific type of language: photography.

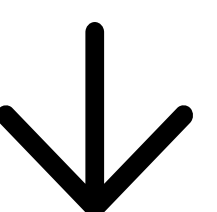




*Yo, Híbrido [Me, Hybrid]*. Diego Argote, 2016

**THISTLE IS A PLANT SPECIES  
CHARACTERIZED BY THE USUAL  
PRESENCE OF THORNS ON ITS LEAVES  
AND STEM**

This exhibition is toured, visited and imagined in a circular way, just like when you stare at a point, close your eyes and move your head in circles... slowly or very fast, and then look back, hoping to find the same point.





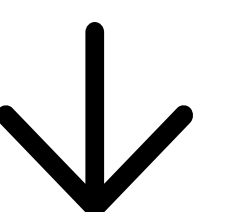
It is similar, but different. History never repeats itself, Rita Ferrer tells us, but it is always possible to find and recognize similar aspects. In our national history, in our local history, in our family histories.

*A World that Slips under our Feet* is an invitation to look around and propose new readings to organize reality; not so different from those of the past. A surviving look.



*Reservada en Vivaceta. [Reserved at Vivaceta]*

Leonora Vicuña, 1979



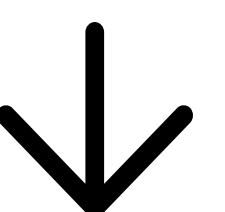


**The title of this exhibition comes from a letter, a correspondence between the poet Vicente Huidobro (1893-1948) and his mother, María Luisa Fernández.**

## **Paris, 1931**

On October 30, 1931, in an attempt to explain to his mother the reasons and feelings that invaded him and prompted him to ascribe a political position adverse to family traditions, Vicente Huidobro sent her a letter from Paris. According to Volodia Teitelboim, sixty years later, Doña Luisa, the poet's mother, was furious «because the son she idolizes has become a communist».

In this letter, Huidobro tries to explain to his mother that his political choice is not the result of an emotional outburst or mental confusion due to his domestic exile. Rather, he explains that he had incubated these ideas since childhood:





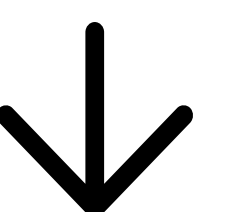
*(...) perhaps it is not me who is unstable but that this condition of living in the air is surely the consequence of having felt since I was a child that I am living in a false world, in a world without a base, a world that slips under our feet (...).<sup>1</sup>*

## **Santiago, 2023**

In October 2019, one of the biggest political crises in Chile's recent history broke out. Faced with the 30-peso hike in the Santiago Metro fare, public education high school students initiated a campaign to evade the metro fare as a form of protest. A large part of the country joined them, adding their own demands and expressing the need to live in a fairer and more dignified country. This process was followed, months later, by the pandemic caused by COVID 19, a virus that spread

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1. Samuel Quiroga (2017); "Renovación del campo artístico y cultural a comienzos del siglo XX". En V. Huidobro: Escrito sobre las artes. Pp. 498-511.



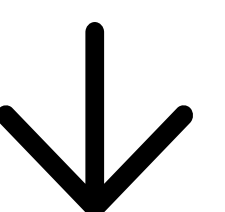


globally and which forced the population to confine themselves to their homes and avoid human contact.

It was in this context that the collection of works acquired by the Undersecretary of Culture and the Arts was created.

***A World that Slips under our Feet***

presents as its guiding axis a perspective of uncertainty and insecurity as generalized epochal feeling: climate crisis; social transformations; identity crisis and swings between frustrations and collective hopes. All of this reflects a time of high complexity and, paradoxically once again, creative fertility.

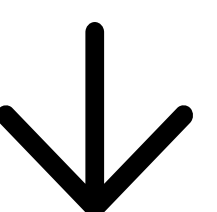




*Street Situation.* Isabel Núñez Urra, 2018

If we think of the role of the artist as a way to identify forces that act invisibly in our intimate, social and political relationships and to capture the vibrations of these forces in works of art, that is, to find the sensation, condense it into compositions, break away from stereotypes and project that sensibility in those who look at it, we could agree that the works in this exhibition are part of that search and flow of relationships.

**And you... how do you feel and think you inhabit this world?**



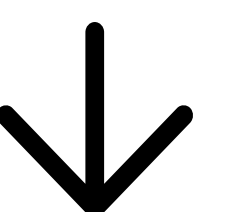




## INHABITING UNCERTAINTY

In recent years, the word «uncertainty» has been said and heard countless times. It has become so common that it could define our feelings in a world that never ceases to surprise us with unpredictable events. The lack of certainty, security and stability has spread to many aspects of life: insecurity about information, health, education, work and also our own feelings.

The scenes portrayed in the exhibition not only invite us to look, but also to propose ways of searching, to trace roadmaps and ways of being in the world. This exhibition brings us closer to introspection, allowing us to think about our intimacy and that of other people, such as the subjects portrayed in hostile environments.





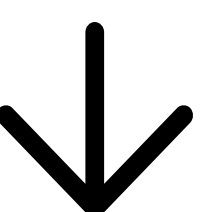
*Cómo documentar un mundo sin asumir una posición, la mía propia en este mundo?. [How to Document a World without Assuming a Position, my Own Position in this World?]*

Cristóbal Traslaviña, 2007-2009

## HABITAR LA EMPATÍA

How do we define a sacrifice zone, how do we survive a sacrifice zone, how many sacrifice zones can we inhabit and heal? In the midst of the climate crisis, where do we ask ourselves what the future holds and what world will we bequeath to the next generations?

Through photography, the exhibition dives into these questions to draw attention to the configuration of problems related to power, inequality, injustice, and violence.

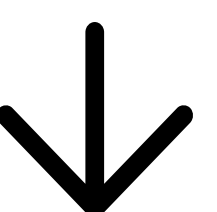




It is that strange sensation of finding ourselves in the middle of the world, but which is no longer really ours. With the climate and ecological crisis, we realize that we are facing a living planet, an organism that we did not know and that is far from all our preconceptions of wild or fragile nature.



*El patio. [The Backyard]* Joaquín Rodríguez, 2019

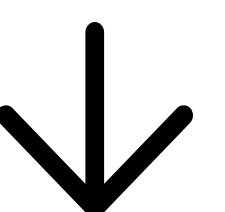




## INHABITING THE FORTRESS

We do not all inhabit this world, these worlds, in the same way. The place we grew up in, the body we were born with, the choices we make in life or an unexpected event can determine our lives, and the lives of others.

Photography can bring people closer to the experiences and thoughts of lives that may be alien to our own, evoking stories, places and events in a dynamic, affective, and intimate way. In that action, and in sharing our visions, lies a potential force of art that gives us strength to continue building our own and common worlds.





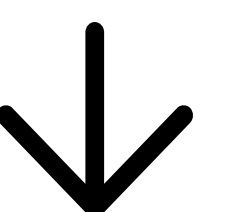
The mine worker, the shoes of a working woman, the factory where I went to look for my father.

Let's go through these spaces and times thinking about those worlds that are not necessarily ours.



*Protagonista|Condiciones laborales.*  
*[Protagonist/Working conditions]*  
Gimena Castellón Arrieta, 2019

## **WHAT WORLDS SLIP UNDER YOUR FEET?**



UN MUNDO QUE SE ESCURRE  
BAJO LOS PIES

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