

An Aesthetics of Resistance: Voluspa Jarpa's *Necroarchivos*

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Abstract

Voluspa Jarpa's installation *Judd Shaft* (2016–present) exposes declassified documents from the CIA to create what I term “*necroarchivos*.” Defined as contemporary artworks that highlight information previously lost, hidden, or manipulated, the *necroarchivos* resist “necropolitics,” or what Achille Mbembe defines as a politics of life and death; to present fragmented narratives, question official rhetoric, and (re)create histories, while advocating for collective memories. Under this conceptual framework, the artwork not only reveals violence but condemns aggressions against bodies and challenges their expendability. Against the current proliferation of authoritarianism and dictatorial regimes, art plays a critical role in alerting viewers of the tragic consequences of repressive governments. The artwork becomes a departure point to challenging the political and social sphere, create consciousness,

and incite civic engagement. By conducting direct object study, interviewing the artist, and incorporating an interdisciplinary methodology, I map Jarpa's aesthetics of resistance and her dialogue with archival art and a constellation of artworks to present the (in)accessibility of information and contest myriad disciplinary fields including history, politics, and art itself. I argue Jarpa's *necroarchivos* comment on the (in)visibility of diverse power structures and their secrecy, "la imposibilidad de la lectura," to register a counter history and contest the violence of the state apparatus.

Keywords: Necropolitics, *necroarchivo*, Operation Condor, Fubelt, *Judd Shaft*, archival art, Voluspa Jarpa, installation art, contemporary art

Resumen

La instalación *Judd Shaft* (2016-presente) de la artista Voluspa Jarpa expone documentos desclasificados de la CIA para crear lo que llamo los "*necroarchivos*." Definidos como obras de arte contemporáneas que ilustran información previamente perdida, escondida, o manipulada, los *necroarchivos* resisten la "necropolítica" o lo que Achille Mbembe identifica como la política de la vida y muerte para presentar narrativas fragmentadas, cuestionar la retórica oficial, y re-crear historias, así como abogar por la memoria colectiva. Dicho marco teórico permite la conceptualización de la obra para revelar violencia y condenar agresiones en contra de los cuerpos y su supuesta prescindibilidad. Ante la presente proliferación del autoritarismo y las dictaduras, la obra de arte adopta un rol crítico al alertar a los observadores de las trágicas consecuencias de los gobiernos represivos. La obra de arte se convierte en un punto de partida para desafiar el ámbito social y político, crear consciencia, e incitar la participación cívica. Mi metodología incluye el estudio directo del objeto, entrevistas con la artista, así como un estudio interdisciplinario para mapear la estética de resistencia que propone Jarpa y su diálogo con el arte de archivo y una constelación de obras para presentar la (in)accesibilidad de la información y disputar una serie de disciplinas tales como la historia, la política, y el arte mismo. Argumento que los *necroarchivos* de Jarpa hacen una observación

sobre la (in)visibilidad de diversas estructuras de poder, su secretismo, y la “imposibilidad de la lectura” para mostrar una contra-historia y rechazar la violencia ejercida por el aparato del estado.

Palabras clave: Necropolítica, *necroarchivo*, Operación Condor, Fubelt, *Judd Shaft*, arte de archivo, Voluspa Jarpa, arte instalación, arte contemporáneo

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Suspended from the gallery’s ceiling at eight intersections, dozens of declassified files from the U.S. Central Intelligence Agency (CIA) fall to the room’s floor to meet secretly within a half-enclosed structure. As the files are exposed in a concerted effort to enter and exit the rectangular cuboid, they confront viewers with overlapping columns of information and censored material (Fig. 1). The evidence is displayed as a triad in each column, getting lost amidst the juxtaposed files, and blurring the narratives presented thus overwhelming viewers and conveying a sense of chaos and impossibility. It is this “imposibilidad de la lectura,” or impossibility of interpretation and reading, that defines Voluspa Jarpa’s oeuvre and in particular *Judd Shaft*, Series *Lo que ves es lo que es* (Series *What You See Is What It Is*, 2016–present). Dominating the gallery space, Jarpa’s installation both draws viewers close to engage with the text, and paradoxically, asks them to distance themselves from the artwork to fully see it and experience it. By featuring sensitive information on U.S. intervention in other countries in *Judd Shaft*, contemporary artist Jarpa (b. 1971 Rancagua, Chile) participates in an aesthetics of resistance as she denounces necropolitics through her *necroarchivo*. *Judd Shaft* acts as an artistic strategy to condemn human rights violations and state crimes. As it archives, records, and releases data to decry violence against bodies, this *necroarchivo* functions as a contemporary artwork and a scheme against social amnesia and a tool to advocate for social justice and critically engage with the political sphere.



Fig. 1. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present). Stainless steel and transparent acrylic and film, dimensions variable, box 120 x 83 x 53 cm. Installation view, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Photo by Jonathan Smith.

To further contextualize Jarpa's *Judd Shaft*, I first provide an overview of its exhibition history, characteristic features, and reception. Next, I define the *necroarchivos* to further exemplify *Judd Shaft*'s activism and to contextualize it within a broader history of archival art. I then investigate necropolitics as embedded within the history of Chile that *Judd Shaft* seeks to reveal. I recognize that Jarpa is not the only politically motivated artist that responds to necropolitics, so I briefly examine a constellation of artworks that similarly respond to necropolitics and to U.S. intervention in Chile. Finally, I investigate Jarpa's interest and trajectory in necropolitics that result in the *necroarchivos*.

Judd Shaft was first exhibited in 2016 at the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in Argentina. In 2017 it was featured at both the Galería Gabriela Mistral in Santiago Chile and Centro Cultural Matucana 100 in exhibitions curated by Agustín Pérez Rubio (Jarpa) (Fig. 2). *Judd Shaft* was presented once more in 2024 at the Jordan Schnitzer Museum of Art (JSMA) at the University of Oregon where I curated *Necroarchivos de las Américas: An Unrelenting Search for Justice*. In this iteration, *Judd Shaft* similarly responded to the gallery's height and architectural setting. Yet, displayed at almost fifteen feet at the JSMA, the declassified files were on view not in the characteristic white paper that defined previous presentations, but in a clear polyester film that heightened the (in)visibility and (in)accessibility of information. Decidedly, Jarpa refined the material presentation of *Judd Shaft* at the JSMA to emphasize the complexity of historical narratives and, crucially, to call attention to the power structures that (mis)construct those accounts. As such, her *necroarchivo* serves to question official rhetoric, incite counter-narratives, and examine the ways (mis)information is presented, transmitted, and received.

Historical accounts provided in the declassified files in *Judd Shaft* relate to CIA operations in Chile that ousted the democratically elected president Salvador Allende (1970-1973) in 1973. While I discuss this in more detail below, this brief introduction serves to recognize the basic contents of the files and,



Fig. 2. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present). Stainless steel and transparent acrylic and film, dimensions variable, box 120 x 83 x 53 cm. Installation view, Museo de Arte Latinoamericano de Buenos Aires (MALBA), 2016. Image courtesy of the artist.

as such, the structure of Jarpa's artwork. Dating back to the late 1960s to 1999, the archives in *Judd Shaft* contain key phrases such as "secret," "unclassified," and "Chile Project," and significant names such as President George W. Bush, Orlando Letelier, Ronnie Moffitt, Augusto Pinochet, and President Luis Echeverría. The shape that defines *Judd Shaft* is made of stainless-steel and the cuboid is made from long panels of acrylic measuring 120 x 83 x 53 cm. Opened at each end, the structure is penetrated on both sides by the archival files and releases them at each extremity as well (Fig. 3). Displayed in the middle of the gallery at the JSMA, *Judd Shaft* stands on a larger rectangular base and conveniently allows viewers to inspect it from all sides. It invites interaction and engagement as viewers walk around it attempting to read as many files as possible. Yet, it still hinders any access to information due to the files' location, presentation, and content. But, unlike other venues in which *Judd Shaft* has been shown against a wall or a staircase railing, at the JSMA *Judd Shaft* unavoidably pulls viewers in, thus demanding attention and inspection.

Unapologetically, Jarpa's *Judd Shaft* dictates viewers' movement within the gallery space and confronts viewers with illegibility. This "imposibilidad de la lectura," remains a dominant feature in the artwork to testify to its condition as a *necroarchivo*, a work of art and not an archive. As curator Laura Isola comments, the declassified archives in Jarpa's oeuvre are shown there not to be completely understood, accessed, or read, but to be considered in an aesthetic sense. As Isola mentions, "No es ya el archivo en su función de resguardo de la memoria y de colección de objetos dentro de un cuadro autónomo de clasificación. Es el archivo que salta de las páginas y de los ficheros para tomar paredes y configurarse como una experiencia visual que se enlaza en la historia del arte" ("It is not the archive that safekeeps memory and the collection of objects within an autonomous classifying system, but the archive that leaves behind pages and file cabinets to take over walls thus becoming a visual experience connected to art history" 377).¹ In other words, *Judd Shaft*



Fig. 3. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present), detail. Stainless steel and transparent acrylic and film, dimensions variable, box 120 x 83 x 53 cm. Installation view, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Photo by Josie Brown.

does not engage with the archive, but archival art, and as such it becomes a visual element, an aesthetic object to be examined, considered, and admired. It communicates through the visual language of art to contribute not only to political discourse and archival studies, but to art and art historical narratives.

Scholar Natalia Taccetta further examines Jarpa's oeuvre and calls her artistic appropriation of archives "an ironic gesture" (14). Taccetta acknowledges Jarpa provides viewers with a gateway to information—as she openly organizes and displays files in the gallery yet closes this gate by rendering the archive inaccessible (14). As Taccetta adds, Jarpa's work is not an archive, but a counter-archive and thus ephemeral, mobile, and confusing: "[Jarpa] arma un archivo de archivos, los reordena, los problematiza, volviéndolos aún más ilegibles" ("[Jarpa] creates an archive of archives as she re-organizes, questions, and renders them even more illegible" 14). Taccetta argues Jarpa's use of the archive serves "para afirmar que el contra-archivo es un trabajo, una intervención, una performance. Si el archivo es instituyente y conservador, el contra-archivo se despliega de la borradora para posibilitar el recuerdo de la injusticia" ("the counter-archive affirms its entity as a work, an intervention, a performance. While the archive is conclusive and conservative, the counter-archive develops from erasure to prescribe memory of injustice" 23).

Necroarchivos and Archival Art

I coin the term "*necroarchivos*" to define contemporary artworks that denounce necropolitics to render visible the ubiquitous violence against bodies that extends across borders. Informed by my previously conceptualized notion of "neoliberalarchivos," *necroarchivos* do not center economic policies and neoliberalism itself but the social sphere in which diverse agents grant themselves the right to decide who must live and who must die with what philosopher Achille Mbembe has called necropolitics (Miramontes). As Mbembe explains, the modern state exerts the right to kill "and the sovereign may kill at any time or in any manner" (78).

R. Guy Emerson asserts that in necropolitics the struggle between life and death takes place amidst death, in an environment where death is a tool for survival, as it is adopted and embraced whilst it is negated and avoided. Under necropolitics, it is not only the state, but multiple players that constantly compete for control, territory, and the management of bodies. As Emerson explains, “A politics of life and death... It is violence conditioning bodies; it is violence repeated through individual conduct; and it is violence bracing one body among others into a common experience of living death” (3). While I return to necropolitics below, this brief commentary is helpful in illustrating the *necroarchivos*. The *necroarchivos* are not created or presented by the state, but by contemporary artists who examine and research the violence around them to reveal the circumstances that sponsor it and condemn those who sanction it.

Unlike traditional archives, the *necroarchivos* do not offer resolute answers on the location of crimes or perpetrators. Instead, they act as counter-archives that point towards the injustices committed but leave many questions unanswered. They call viewers’ attention to disappearances, death, and diverse forms of violence against bodies to acknowledge that these events are far from being completely understood and should not be forgotten. As such, they do not offer closure, instead, they call for a proliferation of critical inquiries. To restate, the *necroarchivos* communicate and testify to an ongoing struggle between life and death, a state necropower, and encourage a demand to access information to incite further questions, research, and even activism, both inside and outside the gallery space and into the social sphere.

Necroarchivos such as Jarpa’s *Judd Shaft* do not operate in a vacuum. Art historian Hal Foster identified an activist trend in the early 2000s in the contemporary scene with artists similarly invested in making “historical information, often lost or displaced, physically present” (4). This “archival impulse,” responded partially to the abundance of information, where

“information does often appear as a virtual readymade... and many artists do ‘inventory,’ ‘sample,’ and ‘share’ as ways of working” (4). Crucially, as Foster points out, artists take advantage of information readily available in today’s digital age and mine archives to question authority, originality, and hegemonic systems. They also create their own archives, further contesting notions of expertise and master narratives.

More recently, in 2024, art historian Sara Callahan revisited the question of archival art and acknowledged it continues to be a strong force in the field to defy political structures, contest official rhetoric, and resist misinformation. As Callahan explains, archival art is still adopted by artists today to challenge authoritarian regimes and to empower a variety of individuals such as the queer community and women (83). It is also employed to combat colonialism and render visible histories of labor exploitation and discrimination. Urgently, archival art promotes the protection of the environment and climate justice (84). These varied uses of archival art to support human rights and better living conditions sustain its popularity today and have ensured its continued existence. As Callahan declares:

Although there are clear signs of shifts, readjustments, and renegotiations of the archive that question some of the historical and technical baggage of its earlier definitions and theorizations, it is far too early to declare this particular turn to be over and done with. The archive has been remarkably pliable, capacious, cannibalistic, and elastic notion for several decades now, and it can no doubt adjust and reinvent itself again. Whether and how it continues to do so, remains to be seen (88).

In *Judd Shaft*, Jarpa is informed by and simultaneously shapes the archival tendencies of our time demonstrating her engagement with the discipline and the relevance of her artistic practice within a competing, and overcrowded, contemporary scene. She studies archives, appropriates them, and displays

them, to render information previously unavailable to viewers and to confront a history of colonialism and authoritarianism to create awareness and change in present times. As seen in her *necroarchivos*, Jarpa also adopts the archive to make visible untold or underrepresented narratives and to decry U.S. intervention in other countries, torture, and death. In *Judd Shaft*, Jarpa centers the declassified files from the CIA to object to necropolitics and to decolonize art history.

Jarpa's aesthetic of resistance involves a dynamic presentation of archives. In *Judd Shaft*, the artist does not simply lay out files on shelves or tables to be read or examined. Instead, she hangs them, responding creatively to each setting and activating space differently with each iteration (Figs. 4-6). *Judd Shaft*'s design changes according to the venue, as seen in Jarpa's layout for MALBA compared to the JSMA, and requires constant innovation and close inspection of the space provided in the galleries. In conversation with the artist, the location of the artwork in the middle of the room in *Necroarchivos de las Américas* was set from the early stages of the exhibition planning, thus allowing her and her assistants to respond in unique ways to the setting.

The *Necroarchivos* and the Necropolitics

In addition to an installation method that challenges ways of seeing and thinking about archives and information, Jarpa's *Judd Shaft* highlights ambiguity, illegibility, and confusion not only through the hanging structure of the artwork itself but the documents on display (Figs. 6-7). While declassified, some of the information presented in them remains obscured and vague. Blocks of black ink cover not only sentences, but entire paragraphs and pages underscoring the large quantity of censured material by the U.S. government and remind viewers that the declassified documents from the CIA in *Judd Shaft* remain very much classified, confidential, and unreadable.



Fig. 4. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present), blueprint for exhibition *Necroarchivos de las Américas: An Unrelenting Search for Justice*, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Image courtesy of the artist.

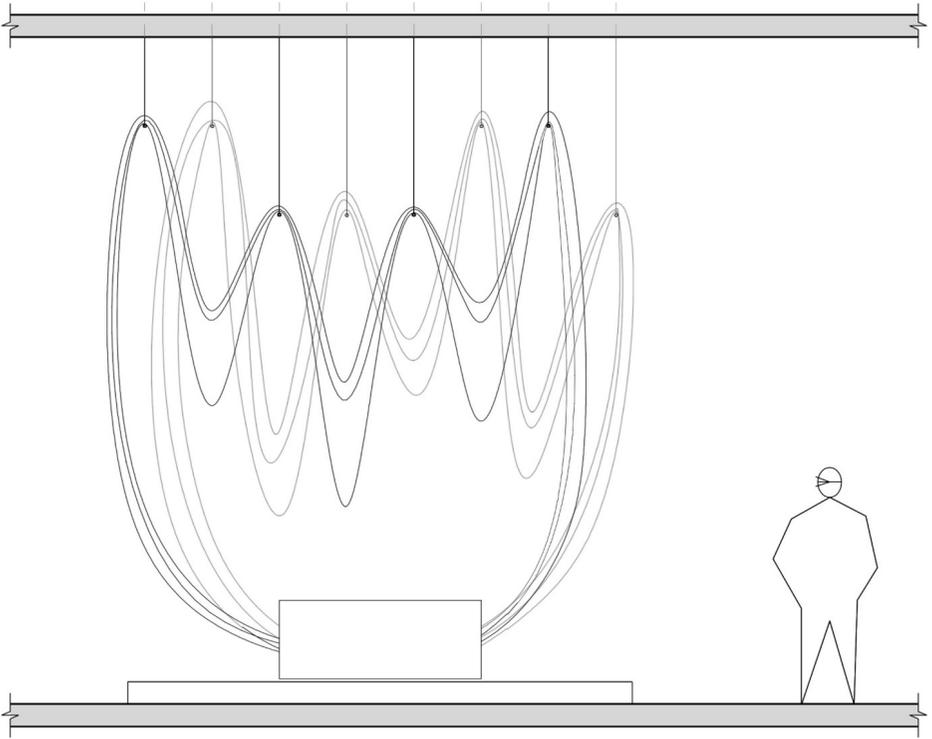


Fig. 5. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present), blueprint for exhibition *Necroarchivos de las Américas: An Unrelenting Search for Justice*, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Image courtesy of the artist.



Fig. 6. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present), detail. Stainless steel and transparent acrylic and film, dimensions variable, box 120 x 83 x 53 cm. Installation view, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Photo by Josie Brown.

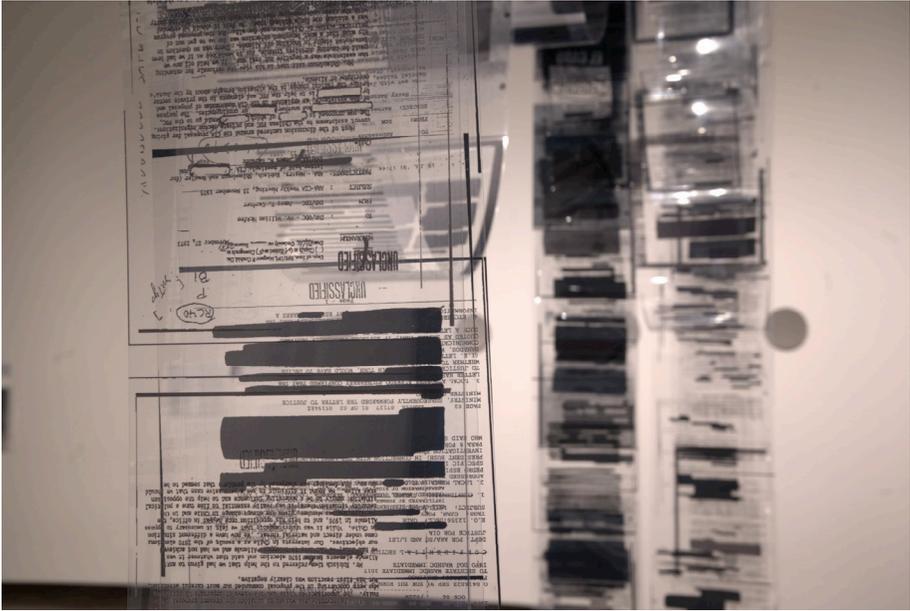


Fig. 7. Voluspa Jarpa, *Judd Shaft*, Series *Lo que ves es lo que es* (2016–present), detail. Stainless steel and transparent acrylic and film, dimensions variable, box 120 x 83 x 53 cm. Installation view, Jordan Schnitzer Museum of Art (JSMA), University of Oregon, 2024. Photo by Josie Brown.

Yet, a few sections of the documents in *Judd Shaft* remain still legible and provide some insight, however fragmentary, on necropolitics in Chile. One document in Jarpa's installation reads:

On 30 March 1985... the bodies of Nattino, Parada and Guerrero were found with their throats cut. The five kidnapped agech officials were released by their captors. On 1 April the supreme court name Jose (Canovas) Robles a special investigator of the case of three murders and several weeks later he assumed the investigation of the kidnappings as well. The resulting investigation linked carabineros to both crimes; however, the case never came to court (Jarpa *Judd Shaft*).

The document names the carabineros, a government agency responsible for national defense and security, as associated with crime and impunity in Chile. The file later documents a request to reopen the case to establish the innocence of the carabineros, but the file is then redacted in full. Overall, this example offers evidence of the crimes committed and the challenges in bringing perpetrators to justice in a necropolitics.

Another document on display in Jarpa's *Judd Shaft* highlights the nebulous flow of currency between foreign countries. In the archives the country of origin, the causes for moving money, and the agents involved in the operation remain unknown with multiple areas within the document redacted. The transportation of currency to foreign countries can well be associated with funding war and destabilization. In another file viewers read about the presence of informants in the city of Valparaiso and a surveillance system that targeted members of the opposition. Attacks against political and intellectual opponents are common during dictatorships and these strategies were embraced and supported in various ways by the U.S. as examined in further detail below to contextualize Jarpa's *necroarchivos*.

On September 11, 1973, Chile's democratically elected president, Allende

was ousted by the military under the leadership of General Augusto Pinochet (1974-1990) and the CIA. Refusing to relinquish power, Allende stayed in El Palacio de la La Moneda, the national seat of government. As hours passed, La Moneda was bombed and it underwent an attack by the army and police. Other areas in the country were similarly hit, including leftist radio stations. Allende later committed suicide and during this tragic day, many of his supporters were arrested.

During Pinochet's dictatorship, Chile was militarized and ruled through strategies of terror. According to journalist Pascale Bonnefoy, at least 200,000 people went into exile. More than 40,000 people were tortured in some 1,200 clandestine detention centers and approximately 2,000 dissidents were assassinated. During Pinochet's regime, some 1,500 people were disappeared. Further, as Bonnefoy mentions, in 2023, 50 years after the *coup d'état*, the whereabouts of many of the abducted citizens were still unknown.

These violent acts in Chile were sanctioned by the elite and the national state apparatus as well as the U.S. through programs such as Operation Condor. The declassified files from the CIA demonstrate this initiative and the transnational state terror organization supporting and developing necropolitics. In Chile, Operation Condor was already active in the early 1960s endorsing the elimination of political opponents or "subversives." Operation Condor was ubiquitous across regions. It was also active in Argentina, Chile, Uruguay, Paraguay, Bolivia, Brazil, Ecuador and Peru (McSherry 78-81). Agents from Operation Condor worked under the radar in these countries allowing them to commit crimes with impunity. Repressive measures from officers included detention and kidnapping as well as the transportation of abducted individuals beyond borders and their subsequent torture and murder in clandestine centers. Defined by their ideological inclinations the targeted individuals included

students, intellectuals, activists, journalists, and lawyers, among others. As political scientist J. Patrice McSherry explains, “The Condor apparatus was a secret component of a larger, U.S.-led counterinsurgency strategy to preempt or reverse social movements demanding political or socioeconomic change” (1). This counterinsurgency doctrine intended to control society by creating networks of informants and supporters by identifying “allies” and “enemies” and eliminating opposition leaders and groups as well as manipulating the overall socio-political and economic environment through fear and violence.

As governments throughout the Americas embraced terror and intimidation techniques to exercise control, necropolitics became firmly established with the technological, financial, and intelligence assistance of the United States. As McSherry asserts, “U.S. national security doctrine, especially after the 1959 Cuban revolution, increasingly encouraged a concept of unconventional war subject to no rules or ethics, a ‘dirty war’ to be won at all costs” (17). Within this socio-political context, the U.S. trained state representatives in the use of torture and assassination methods and activists became potential suspects and targets. As McSherry further explains, “popular movements, demonstrations, and public gatherings,” were investigated specially if a communist affiliation was presumed (17). These crimes were done secretly, to ensure the continued existence and functioning of Operation Condor and similar tactics of terror. As McSherry adds:

The parallel state was an instrument to accomplish secretly what could not be accomplished legally or politically. It was created to carry out policies that violated all laws and norms and to circumvent any limits on the coercive power of the state, allowing the state to use extreme violence against ‘internal enemies’ beyond all civilized boundaries, with no lawful constraints and with total impunity (21).

To reiterate, I contend this documented struggle between life and death witnessed through the Dirty Wars and CIA interventions in other countries exemplify Mbembe's and Emerson's notions of necropolitics where life is subjugated to the power of death. As Mbembe's claims:

The ultimate expression of sovereignty largely resides in the power and capacity to dictate who is able to live and who must die. To kill or to let live thus constitutes sovereignty's limits, its principal attributes. To be sovereign is to exert one's control over mortality and to define life as the deployment and manifestation of power (66).

In a critique of our time, Mbembe further acknowledges that necropolitics is still ubiquitous and not a past event. For instance, today multiple agents exercise a right to kill in cross-border operations and wars working both for and independently from the state. These forces can include private armies, foreign police and security deployment in a country, or state armies, "all claim[ing] the right to exercise violence or to kill. Neighboring states or rebel movements lease armies to poor states" (84). Under the banner name of "hemispheric defense" transborder operations to interrogate, torture, and kill were common practices in Operation Condor and the Dirty Wars forcing individuals to navigate their existence between life and death (McSherry 1).

The *necroarchivos* interrogate necropolitics to remind viewers of the terror encouraged by transnational state apparatuses and counterinsurgency warfare in the specific hemispheric space of Latin America. Jarpa's *Judd Shaft* provides insight into these histories as well as opportunities for readers to further question the circumstances, factors, and agents complicit in the politics of life and death. Her artwork reflects a history of U.S. intervention in Chile hidden not only in the past, but even in the present, as information continues to be censored and fragmented. Adopting declassified files and one of the dominant artistic languages active in the U.S. during the 1960s and 70s, through the

adoption of the cuboid itself in *Judd Shaft*, the stainless geometric structure that defines 1960s Minimalism and more specifically Donald Judd's artistic contributions, Jarpa calls viewers' attention towards a shared complicity between countries and transnational terror organizations that support and encourage necropolitics.

***Judd Shaft* Presence within a Constellation of Artworks**

Rather than tracing an art historical genealogy I choose to frame Jarpa's *Judd Shaft* as acting within a constellation of artworks. In this sense, Jarpa is informed by a variety of artistic styles but not developing from them in linear fashion, but "cannibalizing" them, as Oswald de Andrade exposed in his *Manifesto Antropófago* (1928). In other words, I believe Jarpa digests what is worthy of being eaten to critically examine hegemonic art systems and U.S. policies. As Joao Cezar de Castro Rocha, David Shepherd, and Tania Shepherd explain, Andrade's notion of cannibalism defines a cultural strategy. Cannibalism could thus be applied to describe Jarpa's conceptual and artistic choices. As mentioned earlier, Jarpa searches, reads, interprets, selects, and displays archives within the gallery space. She dissects or digests information to be exhibited. These actions are imitated by the cuboid structure itself in *Judd Shaft* in which the CIA files are devoured by the platform, processed, and expelled. *Judd Shaft* cannibalizes archives and Jarpa cannibalizes the art historical cannon to decolonize it and insert herself to pronounce her political views.

The cuboid through which the files are "digested," in Jarpa's *Judd Shaft* is informed by Donald Judd (b. 1928 Missouri, USA-1994) (Fig. 8). Judd's untitled work from 1968, at the Whitney Museum of American Art, is distinct from Jarpa's work in its bright, orange color. Yet, similarly to Jarpa's *Judd Shaft*, Judd's untitled work retains its simplicity as well as its clean and symmetrical shapes. Both Jarpa's and Judd's sculptures portray polished surfaces, as they

both embrace machine-made sculptures after exhausting all possibilities in painting. As art historian James Meyer argues, for Judd, “Painting was ‘not quite enough,’ for it lacked ‘the specificity and power of actual materials, actual color, and actual space’” (56). Further, Judd claimed, “I am totally uninterested in European painting and I think it’s over with” (Meyer 91).

In a similar way to Judd, Jarpa left behind painting to experiment with other art forms. In a conversation with Jarpa in her studio she also expressed an exhaustion with painting and a desire to leave it behind to explore questions of space and form. Her work reflects an industrial character and devoid of the artist’s hand or “signature.” The industrial character of Jarpa’s artwork is a constant trait of Judd’s minimalism which, was also less performative than previous artistic styles, as in abstract expressionism, and less emotional and detached. Yet another sign of modernity, Minimalism appeared to be more distant or indifferent. This post-war era art form relied on industrial materials and machine-made objects to comment on the technology that dictates our lives—shaping them as well as our surroundings.

Judd’s untitled work, much like Jarpa’s *Judd Shaft*, is also a large sculpture that sits on the floor demanding not only space, but attention. Both sculptures are defined by clear cut edges and flat panels to reveal an interest in perfection and clean forms. Judd was interested in science and mathematics, but above all, in harmony. His devotion to symmetry is reflected in this artwork as well as in other sculptures in which he adopts seriality as a defining principle (Judd 171-72).



Fig. 8. Donald Judd, untitled, 1968. Stainless steel and plexiglass, 33 x 68 x 48 in. Whitney Museum of American Art, New York; purchase, with funds from the Howard and Jean Lipman Foundation, Inc. ©Judd Foundation/Artists Rights Society ARS, New York.

To avoid narrowing down Minimalism to a few traits, I rely on Meyer and recognize there were varied approaches defined by this umbrella term. In his study on Minimalism, Meyer explains that “we come closer to the truth in viewing minimalism not as a movement with a coherent platform but as a field of contiguity and conflict, of proximity and difference” (4). While Minimalism had a variety of proponents and artistic approaches, I believe Jarpa often focuses on one of its major exponents, and his defining style, to firmly convey her critique and more successfully reach her audiences. In this way, doubts are set aside, and a clear connection to the artist and this U.S. dominant art form is made.

Accordingly, Jarpa has created six artworks from the same series, *Lo que ves es lo que es (What You See Is What It Is, 2016-present)*. All of them include files from the CIA and reference the modernist artist Judd in the title. The sculptures are also marked by Judd’s characteristic style and machine-made metal structures. These include *Judd Vertical*, *Judd Fibonacci*, *Judd Cubos*, *Judd Inverso*, *Judd Tubo*, and *Judd Shaft*. One brief example suffices to delineate Jarpa’s interest in examining Minimalism and questioning artistic and political hegemonic discourses.

In Jarpa’s *Judd Vertical*, ten rectangular stainless-steel modules protrude from the wall (Fig. 8). From bottom to top, the modules open to energetically expel files from them. The files are printed on acrylic sheets, and they are similarly attached to the wall. The declassified archives from the CIA are once more inaccessible and illegible as they also contain redacted information and their location and presentation renders them hard to reach. In Jarpa’s *Judd Vertical* the “imposibilidad de la lectura” is displayed as the *necroarchivo* questions the information presented and its (in)accessibility. *Judd Vertical*, as does *Judd Shaft*, participate in an art historical discourse and engage in conversation with Judd through their titles, form, and media.



Fig. 9. Voluspa Jarpa, *Judd Vertical*, Series *Lo que ves es lo que es* (2016–present). Ten plexiglass modules, fifty-four laser cut acrylics. Dimensions variable. Image courtesy of the artist.

Unlike Judd, who is interested in redefining the meaning of art, painting, and sculpture, Jarpa focuses on advocating for social justice and by inserting herself within the male-dominated Minimalist discourse of this hegemonic style emerging in the U.S., she not only intervenes the political sphere, but the discipline of art history itself in order to decolonize it. Jarpa becomes an *artist-archivist* engaging in a profound research practice to unveil what has been previously veiled. Further, in her *necroarchivo* she uncovers a network of forces that allowed Pinochet's dictatorship to operate for almost two decades. As Jarpa explains,

Yo no vivía en Chile cuando era niña y adolescente. Yo vivía en Brasil. Nosotros fuimos el año '76 de Chile, cinco años después del golpe. No nos fuimos por motivos políticos, nos fuimos por motivos económicos. Mi papá era ingeniero y en Chile Pinochet, que no es Pinochet, en realidad son sus asesores civiles, los *Chicago Boys* famosos, hacen una reconversión de toda la economía nacional, donde cierran todas las industrias nacionales. Entonces se produce como un shock económico, post-golpe, cinco años después. Mi papá que era ingeniero se queda sin trabajo por dos años y tenía amigos que vivían en Brasil que eran ingenieros también y le dicen vente para acá... Yo vuelvo a los 16 y entro a la universidad. Yo soy la primera generación de la universidad que se educa en democracia. Cuando yo entro, Pinochet perdió el plebiscito. Entonces yo soy de esa generación que no tenemos *ningún* documento. No hay *ningún* documento que diga, mira, así pasaron estas cosas. Y lo que hay es una política de memoria que es muy testimonial y que es muy emotiva. Tal vez a mí me interesó porque yo venía de fuera de Chile. Yo ya tenía una visión que no era interna... cuesta mucho en Chile que los desclasificados sean considerados... en términos sociológicos, históricos, políticos, básicamente porque los desclasificados te describen un cotidiano. Te describen treinta años de un cotidiano... los desclasificados contradicen esas narrativas locales porque vienen a mostrarte otra narrativa, una narrativa donde hay intereses globales que están actuando dentro de las historias locales, [son] una información que dicen que otros países y otros intereses voltearon tu realidad. (original emphases)

(As a kid and teenager, I did not live in Chile. I lived in Brazil. We left Chile in '76, five years after the *coup [d'état]*. We did not leave for political reasons, we left for economic reasons. My father was an engineer and in Chile Pinochet, well not Pinochet but his advisory group, the famous Chicago Boys, they redefined the national economy and closed all national industries. That caused an economic shock, post-coup, five years later. My dad who was an engineer is left without a job for two years. He had friends living in Brazil and they encouraged him to move there. I returned at age 16 and I entered the university. I belong to the first generation educated in a democracy. When I was admitted, Pinochet lost the plebiscite. So, I belong to a generation that has *no documents*. There aren't *any documents* that explain how things took place. We have a politics of memory that relies on testimony, and it is highly affective. Perhaps I was interested because I was returning to Chile. I had a vision that was not internal... it is very difficult in Chile for the declassified to even be considered... from a sociological, historical, or political perspective. Basically, because the declassified describe daily life. They describe thirty years of the quotidian... they contradict the local narratives because they demonstrate a different narrative, a narrative where global interests act upon the local histories. They reveal information that state that other countries and other interests shaped your reality.)

Chile's recent history is marked by failed economic policies instigated by the U.S. while democratic elections were only allowed in the 1990s after two full decades of authoritarian rule. By adopting the declassified files from the CIA in her series *Lo que ves es lo que es* and more specifically in *Judd Vertical* and *Judd Shaft*, Jarpa presents both a personal and collective history that denounces an erased and manipulated past that continues to shape lives in the present era.

Similarly adopting an archival lens and responding to the grand narratives of artistic styles such as Minimalism, Patricio Vogel (b. 1972, Santiago de Chile) introduces viewers to other forms of U.S. intervention in *Fubelt, archivo Plataforma* (2004-2005) (Fig. 10). In *Fubelt, archivo Plataforma*, Vogel creates an installation with numerous white, fluorescent tubes rendering information

imprinted on them both visible and invisible. Temporarily blinding viewers, the artwork demands viewers to engage in closer inspection. Within reach *Fubelt*, *archivo Plataforma* becomes legible, and the once blurry texts provides spectators with a variety of addresses including *Avenida España #10 al 900 par 176 al 200* and *José Miguel Carrera #10 al 900 par 26 al 50* (Fig. 11). Yet, for those unfamiliar with Chile's urban landscape the numbers and text create ambiguity, confusion, and questions regarding the selected addresses. The "imposibilidad de la lectura," Jarpa's motto, could arguably be seen here, as the text in Vogel defies understanding. In a similar way to Jarpa's *necroarchivos*, Vogel adopts pieces of information to call attention to it while acknowledging a larger field of operations.



Fig. 10. Patricio Vogel, *Fubelt, archivo Plataforma* (2004-2005). Fluorescent lighting. Installation view, "Todavía somos el tiempo: Arte y resistencia a 50 años del golpe," November 4, 2023–May 5, 2024, Centro Nacional de Arte Contemporáneo Cerillos, Santiago, Chile, 2024. Photo by the author.

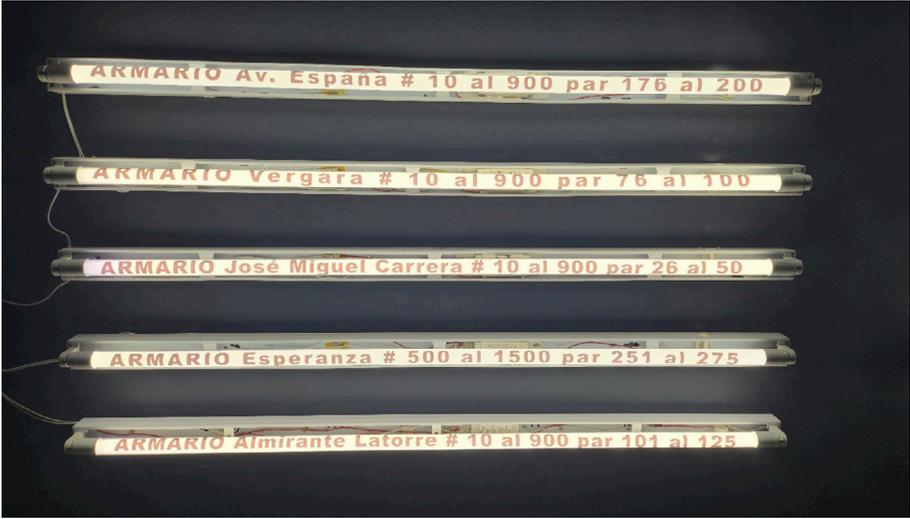


Fig. 11. Patricio Vogel, *Fubelt*, *archivo Plataforma* (2004-2005), detail. Fluorescent lighting. Installation view, “Todavía somos el tiempo: Arte y resistencia a 50 años del golpe,” November 4, 2023–May 5, 2024, Centro Nacional de Arte Contemporáneo Cerillos, Santiago, Chile, 2024. Photo by the author.

“Fubelt” is the name of another CIA operation that intended to prevent Salvador Allende’s ratification to the presidency by the Congress (Poznansky 119 and Kornbluh). While President Richard Nixon (1969–1974) was in power, it was estimated that an Allende government would run counter to U.S. political and economic interests. Another concern was that Allende’s social democratic administration and its “Chilean way to socialism” might inspire other countries throughout Latin America. As Henry Kissinger stated, “Our failure to react to this situation risks being perceived in Latin America and in Europe as indifference or impotence in the face of clearly adverse developments in a region long considered our sphere of influence” (Kissinger 1970). Nixon authorized funding to prevent Allende’s ascent to power and a task force was sent to

undertake covert action (Broe 1970). Recovered from declassified archives, the text inscribed on Vogel's artwork *Fubelt, archivo Plataforma* defines locations that were once intervened telephonically. These unlawful actions in Chile sanctioned a system of surveillance and espionage that was both promoted and materialized by the U.S. and its partners as they stimulated necropolitical policies in the country.

Directly quoting from Minimalists such as Dan Flavin (b. 1933, New York-1996), Vogel adopted fluorescent light to illuminate a history of secrecy and interference. In accordance with Minimalism, Flavin was interested in challenging the meaning of art and adopted technology to subvert its traditional implications and origins. As Meyer asserts:

Flavin realized that his isolation of the fluorescent suggested an alternative system for making art... There was no longer a flat field to allude to, no medium to explore, only a method for arranging industrial units around the gallery. Seriality led not to a new systemic painting but to painting's abandonment (171).

While Flavin was motivated with artistic questions, Vogel pushes these ideas to participate in an aesthetic of resistance. Vogel's work figuratively and metaphorically brings light to censored information and narratives. In a similar way to Jarpa, Vogel mines declassified archives to object covert operations defining a politics of life and death.

An Artistic Journey: From Painting to Flags and the Archive

Jarpa studied painting and earned a Bachelor of Arts in the Art Department at the Universidad de Chile in Santiago de Chile. Between 1994 and 1996 she was enrolled in the Master of Visual Arts at the Universidad de Chile and from 2008 to 2009 Jarpa took additional courses in the Master of Visual Arts at the Universidad Católica de Chile. In her early paintings, she studied notions

of time and decay by examining wastelands. These themes would inform her later artistic practice and experimentation with archives.

Paintings by Jarpa where she explores the marginalized and forgotten members of our community and the spaces they inhabit include the series *Eriazos 1* (a triptych), *Eriazos 2B* (a polyptych with five panels), and *Eriazos 2C* (four panels and an empty space) (1991—1993) (Fig. 12). Defined by the Real Academia Española as isolated landscapes, “eriazos” or barren and unused terrain, empty lots, infertile land, deserted, or waste grounds, become central to her investigation. As Jarpa mentions, the paintings demonstrate the failures of modernity through unfinished and abandoned buildings. In her work, the periphery and the poorly planned neighborhoods of Santiago expose the state’s inability to attend to its citizens and the spaces they inhabit (Jarpa *Eriazos*).



Fig. 12. Voluspa Jarpa, *Eriazos 2C*, 1991-1993. Oil on canvas. Image courtesy of the artist.

However distant in time, I maintain that early works such as *Eriazos 2C* demonstrate Jarpa's initial interest in neglected and erased histories that would later motivate her to engage with archival research in *Judd Shaft*. As seen in *Eriazos 2C* viewers witness a politically motivated Jarpa who early on had focused on the unappreciated residents, the scorned landscapes, and the overlooked structures. Adopting a limited color palette, *Eriazos 2C* displays an urban landscape filled with trash and discarded objects such as shoes, paper plates, and plastic. The struggle by nature to take over the landscape becomes apparent as grass is still visible despite the debris. On the bottom left, blocks of cement become apparent. On the top left, a hooded individual on its knees provides a frightening memory of torture and repression. On the bottom right, a pink object that resembles a mattress raises questions about the inhabitant's whereabouts. On the top right, a framed painting within the painting references modernism's art history and Surrealist artists such as René Magritte (b. 1898 Lessines, Belgium–1967 Brussels, Belgium), who examined the question of a painting within a painting. Yet within the barren landscape of *Eriazos 2C*, the golden framework signals a contradictory wealth amidst overwhelming poverty and struggle. Still worst, in the center of the composition, a major panel is left out, confirming what I believe to be her commitment to forgotten or fragmented narratives. The empty space in *Eriazos 2C* foregrounds an account left unfinished, a missing element, lost or discarded, and it reiterates Jarpa's early interest on the unappreciated and neglected.

Importantly, a decade after the *Eriazos* series, in *Historia/Histeria* (2002), Jarpa left painting behind to continue her artistic experimentation and focus on sculpture and installation (Fig. 13). Deconstructing Chile's national flag, *Historia/Histeria* portrays a white textile that appears insignificant and blurred, as if it has been washed or erased. The red and blue that usually dominate half of the composition are now partially obliterated to favor the color white

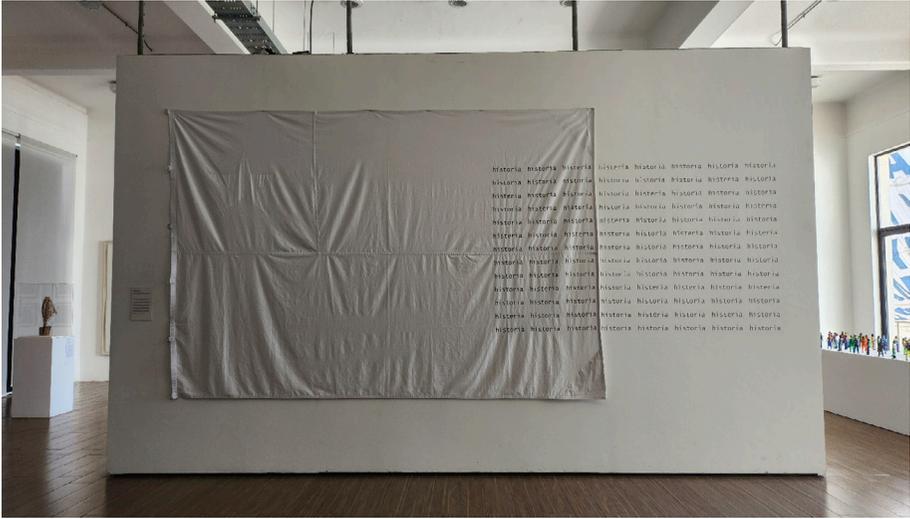


Fig. 13. Voluspa Jarpa, *Historia/Histeria*, 2002. Silkscreen painting over fabric, 248 x 373.5 cm. Colección Subsecretaría de las Culturas y las Artes MINCAP, Fondo Galería Gabriela Mistral. Installation view, “Todavía somos el tiempo: Arte y resistencia a 50 años del golpe,” 4 November 2023–5 May 2024, Centro Nacional de Arte Contemporáneo Cerillos, Santiago, Chile, 2024. Photo by the author.

and what seems like a non-representational piece. Yet, in *Historia/Histeria* the Chilean's star is still present, although barely noticeable, delineating a tension between its presence and absence, its visibility and invisibility, its readability and illegibility, themes that would be explored by Jarpa later in *Judd Shaft* as she investigates the "imposibilidad de la lectura."

In a similar way to her later installation *Judd Shaft*, text plays a major role in *Historia/Histeria*. Inscribed endlessly upon the flag, and extending upon the gallery's walls, the words *historia/histeria* (history/hysteria) become omnipresent. Indeed, the words are repeated more than a hundred times as if to create emphasis and to encourage their remembrance. Yet, through their numerous repetitions, the slightly similar words begin to blur and the differences between *Historia/Histeria* become indistinct. With this gesture, Jarpa once more plays with the notion of discernibility and indiscernibility. As Jarpa explains, *Historia/Histeria* "proposes a mixture of and tension of pictorial language, the word, and the materiality of supports, as signifiers that possess density and discursive thickness" (Jarpa *Histeria/Historia*).

Examined under the framework of necropolitics, the Chilean flag in Jarpa's *Historia/Histeria* has been modified to the point where it almost disappears to communicate the loss of national agency and identity. Following Benedict Anderson's lessons, the flag can be identified as a symbol that helps constituents imagine the community called the nation. The flag represents a unifying icon to which both strangers and neighbors within a territorial domain, or even outside a specific region, can relate to. It is another sign of state propaganda that provides a sense of belonging and pride as it helps individuals define themselves on both personal and national terms. As such, the nation is conjured to incite patriotism, it is also evoked to create the idea of an imagined community. Thus, a flag's destruction, burning, or any other form of vandalization can be considered a transgressive act not only against the object itself, in terms of its materials, but to the concept of the nation as well.

Jarpa's whitening of Chile's flag in *Historia/Histeria* is thus a powerful statement that questions the nation, its origins, and its rationale. I suggest *Historia/Histeria* communicates on multiple losses, first, the annihilation of communities and ways of being and thinking during colonization in favor of the colony and the subsequent creation of the nation through movements of independence and the imposition of icons such as national flags. Second, the loss of political autonomy under neocolonialism where foreign intervention played a fundamental role in re-directing internal politics and economics through neoliberalism, Operation Condor and Fubelt, and the *coup d'état* witnessed in Chile that ejected Allende from the Executive Power. Third, the loss of Palacio de la Moneda, another national symbol, when it was bombed in 1973 by the military junta. Fourth, the loss of dreams and of bodies of hundreds of people during the tragic encounter that followed the fall of Allende and Pinochet's dictatorship. His authoritarian regime re-defined politics causing the loss of the welfare state and the erosion of the social body in Chile. As cultural theorist Nelly Richard claims:

The government of the Unidad Popular had been able to build among the 'people' the epic power of a transforming will that, for the first time in history, gave all the protagonism to a working class whose bodies were until then rejected or dismissed by the founding narratives of the nation... With the 1973 coup, the military junta was determined to exterminate all experience and memory associated to this network of symbols, affections, political commitments, and utopic desires... (21).

The military coup sought to annihilate a strong social body that could work not only in unison but in solidarity. These multiple erasures within Chile's necropolitics, as embodied in Jarpa's wiped-out flag in *Historia/Histeria*, evoke the loss of collective memory and histories. Yet, it is precisely this plurality of losses that inspire the artist. These losses delineate her commitment to calling

attention to expunged histories, to cite them, and to bring renewed attention to the protagonists and factors that caused silencing, fragmentation, and the dislocation of the social body through fear, censorship, imprisonment, and torture.

Historia/Histeria demonstrates Jarpa's ongoing interest in and engagement with a constellation of artworks and art historical discourses such as Suprematism, Abstract Expressionism, Pop Art, and Minimalism. *Historia/Histeria* adopts a white-on-white methodology characteristic of painters such as Kazimir Malevich (b. 1879, Kyiv, Ukraine–1935 St. Petersburg, Russia) and Robert Ryman (b. 1930, Nashville, TN). Ryman explains his adoption of white in his artworks means that, "What you are seeing is really what it is" (Art21). Ryman's phrase echoes Jarpa's series *Lo que ves es lo que es*, which is also a nod to Minimalist painter Frank Stella who famously claimed, "What You See Is What You See" (Interview).

The implementation of the flag in Jarpa's work resonates with Pop Art and artists who commented on consumer culture and icons. For instance, Jasper Johns (b. 1930, Augusta, Georgia, US) painted the American flag to challenge signs and viewers' relationships to them. While these were not flags, but painted flags, Johns's images were heavily textured with impasto and collage to include newspapers and other kinds of paper. By contrast, Jarpa appropriates the Chilean flag not to call attention to the market, but to obliterate the icon's agency and its connotations.

Jarpa questions the flag's hierarchy and symbolism as well as its complicated history in a style also akin to Catalina Parra's (b. 1940, Santiago, Chile) collage. In *Run Away, Run Away!/ Huye! Huye!* (1999), Parra introduced Chile's national symbols and a newsprint from the New York Times to comment on Pinochet's attempts to immunity after his term in power (Fig. 14). In her collage, Chile's star is seen as well as the sewing of paper. Parra employed sewing as a metaphor for healing of Chile's social and political body after the tumultuous years of the

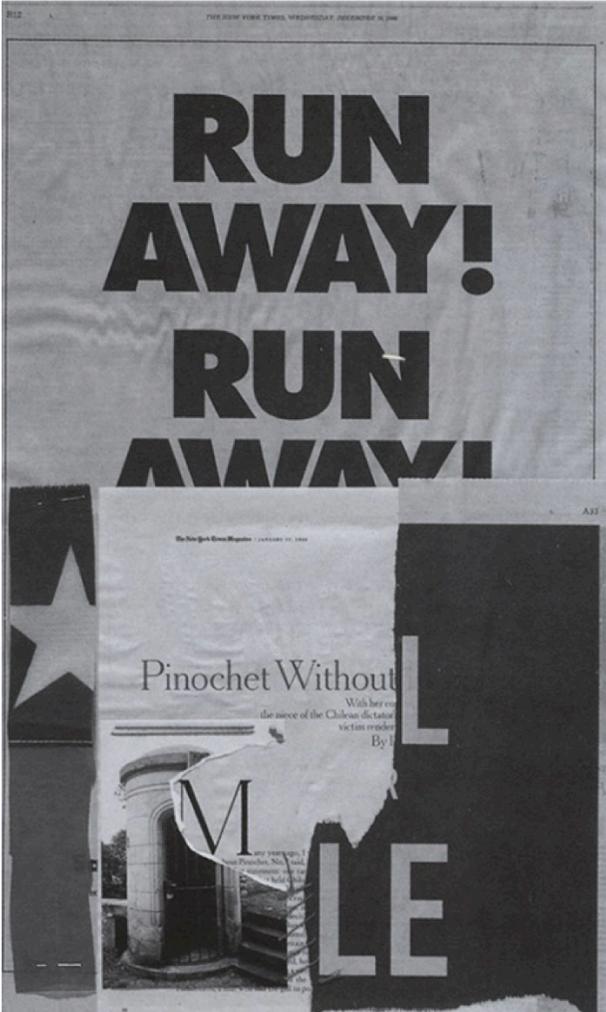


Fig. 14. Catalina Parra, *Run Away! Run Away!/Huye! Huye!* 1999. Mixed media. Image from Julia P. Herzberg in *Catalina Parra: it's indisputable= es indiscutible*. Jersey City, N.J.: Jersey City Museum, 2001. In International Center for the Arts of the Americas at the Museum of Fine Arts Houston ICAA Documents of Latin American and Latino Art ICAA Record 1344087. Image courtesy of Isabel Soler-Parra.

dictatorship. Crucially, Parra's interrogation of symbols of power and information serve to question access to them in a style reminiscent of Jarpa. Parra, as Jarpa does in her works, also provides an "imposibilidad de la lectura," here to comment on Pinochet's case. As art historian Julia Herzberg claims, in her series, "Parra's texts reveal and conceal many details of the legal case as it evolved during that time; nonetheless, she offers the spectator a sense of the heightened emotion felt by those who followed the developments in the media" (13).

In addition to blurring Chile's symbols and colors from the flag in *Historia/Histeria* as Parra and their contemporaries do, Jarpa goes beyond the painterly gesture to employ the gallery's wall as part of the artwork. As mentioned earlier, the words *Historia/Histeria* are repeated numerous times on the flag itself as well as on the gallery's wall. This expansion of the artwork beyond the artwork itself hints to elements of Minimalism and other defining characteristics seen in Pop art. For example, repetition as an artistic strategy, methodology, and conceptual tool, informed artworks by Johns and Judd as well as Andy Warhol, Roy Lichtenstein, Dan Flavin, Carl Andre, and Sol LeWitt. Yet, unlike Judd and others of his generation who questioned space, the object, and viewers' relationship to it, Jarpa's interest lies in investigating national histories, authoritarianism, and censorship. Unapologetically, Jarpa asserts, it is not *histeria*, is *historia* (it is not hysteria but history). In this way, Jarpa challenges traditional definitions of painting and sculpture as well as hegemonic narratives to create both an installation that promotes alternative social and political histories to the master narrative and decolonize knowledge.

Jarpa's *Historia/Histeria* was recently exhibited in *Todavía Somos el Tiempo: Arte y resistencia a 50 Años del golpe* at the Centro Nacional de Arte Contemporáneo in Cerillos, Santiago, Chile. According to the artist, *Historia/Histeria* relates to activism in terms of patriarchy and gender violence. Yet, its exhibition in *Todavía Somos el Tiempo* supports my argument that *Historia/Histeria* offers an aesthetic strategy of resistance that denounces neocolonialism

and U.S. intervention is confirmed. On view from November 4, 2023, to May 5, 2024, the eighty-four artists in the exhibition and the more than one hundred artworks in the galleries, similarly examine the dictatorial regime, the neoliberal apparatus, and its consequences in search of justice. As curators Florencia San Martín and Claudia del Fierro explain in *Todavía somos el tiempo*:

Reconociendo el rol del imperialismo y el capitalismo global en los eventos que diseñaron la dictadura y que aún afectan todos los modos de vida en el presente neoliberal, la exposición invita a un público amplio y diverso a trabajar en torno a una práctica colectiva de justicia y reparación desde el arte como forma comunal de liberación.

(Recognizing the role played by imperialism and global capitalism in the events that designed the dictatorship, which still affect all lifestyles in the neoliberal present, the exhibition invites a broad and diverse public to work around a collective practice of justice and reparation taking as a departure point art as a form of communal liberation.)

In 2002 Jarpa had her first encounter with the archive when she created *Desclasificados* (Declassified) (Fig. 15). The artwork included declassified files from the CIA as well as Chilean newspapers such as *El Mercurio* and *La Nación* documenting the 9/11 attack on the World Trade Center in New York City. Jarpa's *Desclasificados* were enlarged and later manipulated by the artist to hide information (Jarpa). The redacted text becomes a playful gesture in which the artist engages in a game that imitates the CIA actions when the agency declassified files from September's 1973 *coup d'état* as seen in *Judd Shaft*. Yet, in *Desclasificados*, Jarpa intervenes accounts of September 2001 to, once more, render visible the invisibility of official rhetoric. In *Desclasificados* as in *Judd Shaft*, she challenges viewers to read with a critical lens—what is legible from the documents so that they can (re)create the news and historical accounts and question hegemonic narratives from the state apparatus.

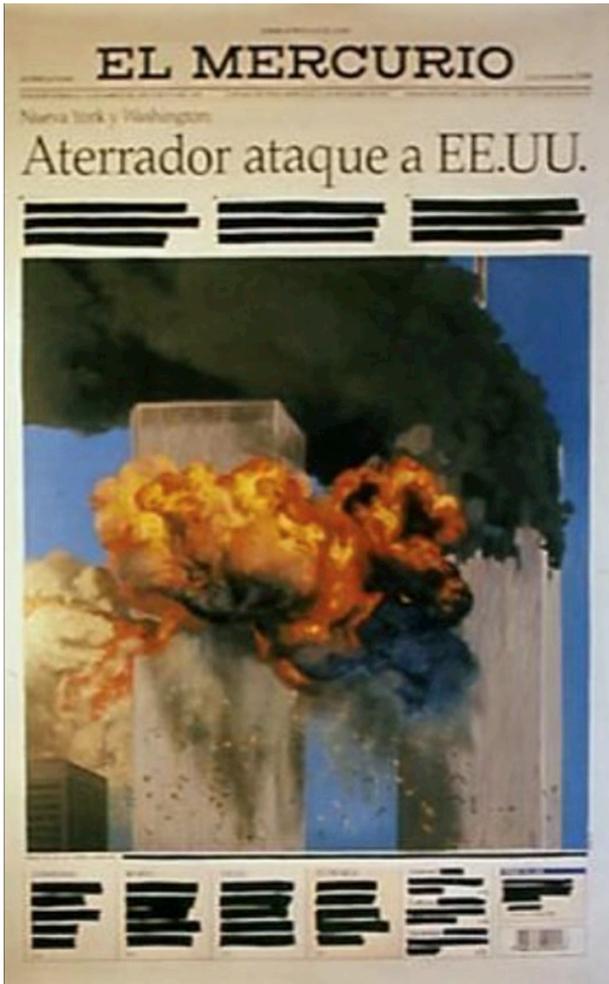


Fig. 15. Voluspa Jarpa, *Desclasificados*, 2002. Newsprint, ink on canvas. Dimensions variable. Image courtesy of the artist.

The *Desclasificados* were first exhibited at the Americas Society in New York City in 2003 in *Backyard* where the notion of Latin America as USA's backyard was being contested. In this exhibition, as in other politically motivated shows, Jarpa's obliteration and defiance of institutions, systems of security, and power structures was on display. Her activism, performed from the bottom, exemplifies and enriches grass-root activism. Yet, Jarpa's actions, as an individual citizen, might seem irrelevant and reaching a limited number of readers. Yet, as an artist, Jarpa's voice, and critique, is provided with an international megaphone. Through the exhibition of her work in galleries, museums, biennials, universities, and her website, *Desclasificados* and other artworks such as *Judd Shaft* can potentially reach an everlasting number of people.

In yet another example, the *Biblioteca de la no-historia* (*Library of No History*) (2011-2012) Jarpa demonstrates her continued, and deep engagement with, archives, first seen in 2002 in the *Desclasificados* and more recently in *Judd Shaft*. *Biblioteca de la no-historia* contained declassified archives from the United States bounded together in 608 books (Fig. 16). Displayed in shelves, viewers are allowed to interact with the books, read them, or check them out. Demonstrating a persistent engagement with archival art in *Biblioteca de la no-historia*, Jarpa relies on archives to create an archive. Jarpa's newly created archive thus interrogates the notion of the archive by presenting viewers with an incomplete and censored history. As curator Tobias Peper mentions:

The books represent an unfulfilled promise of providing information. To construct a whole out of the legible separate sections seems to be an impossible task. They are the physical representation of an apparent truth, whose impossible articulation simultaneously unmask them as historical and political lies (132).

Biblioteca de la no-historia is thus one more precedent to *Judd Shaft* and a strategy of resistance that denounces the (un)availability of information, misinformation, and censorship. *Biblioteca de la no-historia* questions history to acknowledge untold accounts.



Fig. 16. Voluspa Jarpa, *Biblioteca de la no-historia*, 2011-2012. Dimensions variable, 608 books and mixed media. Image courtesy of the artist.

Conclusion

Experimenting with medium and diverse artistic languages that include painting, sculpture, and installation art, Jarpa participates in an aesthetics of resistance. Engaging with U.S.-based artists as well as her contemporaries in Chile, Jarpa denounces neocolonialism, authoritarian regimes, and violence. Adopting archival research as a departure point and participating in a tradition of archival art, Jarpa creates what I define as the *necroarchivos* to call attention to information previously lost, hidden, or manipulated by the state apparatus. As such, her *necroarchivos* serve to reveal, and act against, necropolitics. Fragmented, and forever incomplete, the *necroarchivos* are aesthetic tools that contest official rhetoric to testify to an ongoing struggle between power structures and a politics of life and death. Jarpa's *Judd Shaft* is a *necroarchivo* that exposes foreign intervention, the consequences of a CIA-backed up regime change in Chile, as well as the repressive political system that followed during Pinochet's rule. Eliminating a visual representation of violence to engage viewers, Jarpa's *necroarchivo* condemns aggressions against the personal, collective, and social body to restore memory and incite engagement with a complex political history. Jarpa's *Judd Shaft* examines past and present-day historical accounts to question our social reality and create a counter-narrative that highlights and denounces necropolitics.

Note

1 Unless otherwise specified, all the translations in this article are my own.

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