

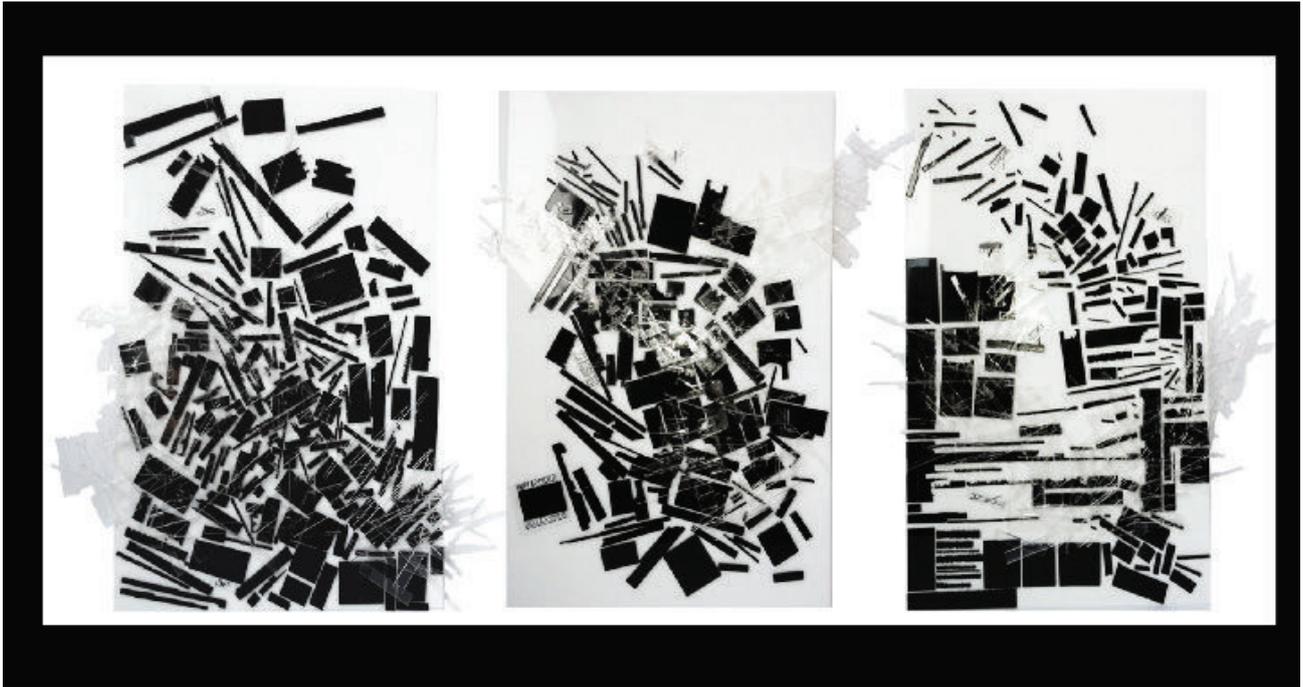
mor  
charpentier

# Secret/Sensitive Eyes Only

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## Voluspa Jarpa

January 12 - February 20, 2013



Voluspa Jarpa, *Unclassified, Secret and Confidential: Outgoing Message #2*, 2012

«The only thing which we can know for certain is the existence of the different mythological interpretations of the recent history.»

-Voluspa Jarpa, 2012.

The presentation at **mor charpentier** is composed by the exhibition of two works made from the consideration of declassified US documents regarding Southern Latin America: ***La Biblioteca de la No-Historia***, and the piece ***Unclassified, Secret and Confidential: Outgoing Message***.

***La Biblioteca de la No-Historia - questions and answers*** was part of the History is mine! exposition curated by Paul Ardenne for the Printemps Festival in Toulouse, France, that took place in September and October of 2012.

***La Biblioteca de la No-Historia - questions and answers*** is made from two kind of archive material: CIA and other US intelligence organizations declassified files,

and the archive made from the written answers from the prior versions of the artwork. The declassified archives by the CIA are referred to the historical period from the 1960s until 1991, and correspond to Chilean and Southern Latin American files (from Argentina, Brasil, Chile, Uruguay and Paraguay).

Chilean archives make up the biggest volume of files that the United States has ever made public about subjects concerning a foreign country. The books produced based on this material consider in their edition, the proportions of black crossed out censored texts, proposing a reading based on the visual information and not only on the textual information given. Due to the reading difficulty caused by the fragmented censored parts of the texts and their lack

of chronological classification, the informative chaos is revealed as traumatic, rendering account of a period of interventions and negotiations in which the access and freedom of information was captured. This is what she proposes as a metaphor of torn history.

***La Biblioteca de la No-Historia*** was shown in Santiago de Chile and at the Bern Kunstmuseum during 2010 and 2011. It was also re-adapted for exhibition in the Istanbul Biennial in Turkey in 2011. Likewise, it continues the *La No-Historia project*, presented at the Mercosul Porto Alegre Biennial, Brasil, in 2011.

The piece ***Unclassified, Secret and Confidential: Outgoing Message*** is composed of a series of laser-cut acrylic modules of CIA's and other American

intelligence organisms' declassified documents about the intelligence activities in South American countries.

The documents' information, transformed in black, transparent and white acrylics modify the reading experience of these scratched out and censored documents given its material and installation conditions. The cropped material transforms the work in an optical game of shadows that projects one on top of the other with more or less intensity according the color or the transparency of the material, transforming the people and facts' information into history ghosts of the documents that they reveal and cover.