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# The Life of the Archive: Tracing the Journey of Gonzalo Díaz's *Banco/Marco de pruebas* from Birth to Storage

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# The Life of the Archive: Tracing the Journey of Gonzalo Díaz's *Banco/Marco de pruebas* from Birth to Storage

**by**

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# Abstract

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Created during the twilight of the dictatorship, Gonzalo Díaz's installation piece *Banco/Marco de pruebas* [*Testing Bench/Frame*] (1986-1989) reflects the artist's perception of the legacy of 1980s Chile. From its inception, this piece was a site where the images, texts, and three-dimensional objects Díaz pulled from the past gained new meanings. This paper examines how the documents culled together to create *Banco/Marco de pruebas* (*BMP*) formulate Díaz's version of life under the regime—a story of institutional control resisted by artists like Diamela Eltit and Lotty Rosenfeld. Though *BMP* is an archive of the 1980s in Chile, the majority of its exhibition life occurred in 1990s Austin, Texas. Through its extensive exhibition history *BMP* spawns a rich post-exhibition archive. This "second archive," composed of the publications and images that documented *BMP*'s exhibition history, continues to perform on behalf of this artwork, which is currently in storage. Another central issue this paper examines is how artworks, like installations, persist despite their physical absence. If the "second archive" maintains the memory of its respective artwork, does it replace the original?

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## INTRODUCTION

Walking through the streets of Santiago is a revered pastime for Gonzalo Díaz. The city constantly provides him with an infinite amount of images and ideas for his artworks. Two trips in particular were critical in the formation of a seminal work from the late 1980s. After discovering a law journal containing the murder case of Zulema Morandé and a poster of Lucía Hiriart de Pinochet, Díaz added these images to the repository of iconography in his workshop. These images, along with numerous others, were essential in constructing *Banco/Marco de pruebas* [*Testing Bench/Frame*] (1986-1989). The piece began as a concept, spoken over the phone to an art critic in Paris; then manifested into an exhibition catalog; later an artwork; eventually a participant in four exhibitions; and finally a record in the canon of Latin American Art. Thus, since its inception *Banco/Marco de pruebas* (*BMP*) has led numerous lives. This thesis is an analysis of those histories.

### Description of *BMP*'s Components and Exhibition History

Begun in 1986 and completed in 1989, *BMP* was first exhibited in the Galería Arte Actual in Santiago in 1988.[1] After this show the Archer M. Huntington Art Gallery purchased this piece, including it in the 1989 exhibition of Latin American art in the Harry Ransom Humanities Research Center (HRC); this exhibition closed in 2001.[2] The

[1] There is an inherent contradiction in these dates. If the piece was shown in 1988, then the completion date could not be 1989. During our interview Díaz did not believe it had taken him that long to complete *BMP*. However, for the sake of consistency, I will use the Blanton's dates for this work: 1986-1989.
[2] In 1997, the Huntington was renamed the Jack S. Blanton Museum of Art. I use images from both installations since the arrangements were similar. By using both, and not stating which exhibition I am referencing, I avoid confusing the reader about a minor distinction. Most importantly, utilizing images from

installation consists of: a central structure (workbench, two boxes of balusters, and a diptych) that today carries the title of the entire work; one mixed media piece titled *Catálogo* [*Catalog*]; and three mixed media triptychs titled *Sor Teresa, la lumpérica*, *Diamela Eltit, la degollada* [*Diamela Eltit, The Beheaded One*], and *Zulema Morandé, la escritora* [*Zulema Morandé, The Writer*] (figs. 1-5).[3] Since the exhibition catalog was made first, laying the groundwork for the entire piece, many images from this catalog are repeated throughout *BMP* (fig. 6).[4]

## State of Research on Gonzalo Díaz and *BMP*

There is a fair amount of material written about Díaz, mostly in his exhibition catalogs and in anthologies on Chilean art from the 1980s to the present. Many authors have analyzed *BMP*, focusing on the play on words in the main title; the notion of myth making; the tension between masculine and the feminine elements; and the limits of the frame. Díaz's collecting practices and the life of his artworks during their exhibition and post-exhibition periods have not been examined. Though the iconography of *BMP* has been examined, a study connecting this iconography to 1980s Chile has yet to be done. A localized examination of *BMP*, one that incorporates these points of analysis and relies on primary sources has yet to be realized. This is the type of comprehensive approach I propose to undertake in this paper.

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both exhibitions gives me the luxury of seeing the piece from multiple angles. I have made a note in the photo captions in the list of figures regarding which exhibition the image is from.

[3] When I speak of *BMP* I am referring to all the elements exhibited in the first exhibition in Santiago: the central installation, *Catálogo*, and the three triptychs. Though the central installation now carries the title *BMP*, I will refer to it as the "central installation" or "central structure."

[4] This overlapping of imagery is most evident in *Catálogo* where all the images in the *BMP* exhibition catalog are on display; perhaps it is no coincidence that this multimedia work was titled this way. Throughout my paper, when I refer to the images in *Catálogo*, the images in the list of figures are mostly from the exhibition catalogue. I am using these images because their resolution is better.

## Methodology and Theoretical Argument

This project relies on a collection of references in order to carry out the comprehensive approach I propose. I have utilized Michel Foucault and Giorgio Agamben in considering the State's role in biopolitics. Foucault's notion of the archaeology of knowledge, Jacques Derrida's theory on archive fever, and Okwui Enwezor's exhibition catalog essay for *Archive Fever: Uses of the Document in Contemporary Art* are fundamental to the section on archives. Gérard Genette's notions of intertextuality and metatextuality as well as Sarah Dillon's use of palimpsestuous textuality are critical in shaping my iconographic analysis.

I rely on the writings of Nelly Richard, a noted art critic from Chile, for a sense of how the artistic scene in 1980s Chile developed and was defined. Justo Pastor Mellado, also a well-known Chilean art critic, has been essential in understanding Díaz's artistic practices and philosophies as well as the interconnectedness among Díaz's works from this period. I have read numerous essays written by Díaz and interviews with Díaz in order to approximate his point of view. The interview I conducted with Díaz in December, as well as interviews with Nury González and Mari Carmen Ramírez, have been integral to completing the history of *BMP*. I utilize many primary sources; and, unless otherwise noted in the bibliography, I have done all the translations.

Much of my knowledge of Chilean culture, especially as it relates to religion and history, was formed during my childhood. Though I grew up in South Florida, I was raised by Chilean parents and have frequently traveled to Chile since my adolescence.

### Thesis Contents

The first chapter examines the types of objects Díaz included in *BMP*, how he integrated them, what the piece means as an archive, and what new meanings the objects gain once they are a part of the archive. It is my belief that *BMP* is an archive of 1980s Chile, illustrating Díaz's artistic practices, the art scene, and life under the regime. The second chapter examines the iconography of *BMP*, focusing on the meaning underlying how specific images are repeated and why certain images are layered with each other. Díaz's arrangement of the iconography reveals his version of 1980s Chile as a history of control and resistance. In the final chapter, I examine the exhibition and post-exhibition lives of *BMP*. I explore how *BMP* has been situated in these different exhibitions as well as the implications of the post-exhibition archive (the "second archive") in maintaining the life of *Banco/Marco de pruebas*.

### Thesis Statement

This paper is an analysis of the many lives of this piece. During *BMP*'s infancy, Díaz culls an assortment of historical and topical imagery to construct a counter-history to the regime's official version of the 1980s. As the piece develops and the imagery settles into a complex web of layering, the *BMP* archive reflects a coded yet thorough story of this decade in Chile. The dense imagery and constellation of characters reveal how institutions permeated the lives of citizens and how the populace reacted to their control. In the next phase of its life, *BMP* enjoys of long period of exhibition—as a whole installation and as individual parts. During this period, a second archive is born; this repository—a collection of essays, installation shots, exhibition catalogs, and museum

documents—commemorates the public life of *Banco/Marco de pruebas*. Díaz's landmark artwork is currently passing the twilight of its history in storage. Thus, in the absence of the actual piece the second archive comes to substitute *BMP* as the artwork, perpetuating the memory of an installation that can only be recreated in our imaginations.

## ASSEMBLING *BMP* AS AN ARCHIVE OF MATERIALS DOCUMENTING 1980S CHILE

### The Life of the Materials

#### PRE-ARCHIVE ORIGINS OF THE MATERIALS

In order to understand the images and objects that compose *Banco/Marco de pruebas*, it is important to review the type of art Díaz was doing during this period. Beginning with *Historia sentimental de la pintura chilena* [*Sentimental History of Chilean Painting*] (1982), a formative work in his oeuvre, Díaz established a metaphorical workshop of iconography (fig. 7). Throughout the decade Díaz would add to this repository and integrate this iconography into works from this period. By the time he began to develop *BMP*, several images that had appeared in earlier works would become part of this new work: the cows from *Historia sentimental de la pintura chilena*; the bandaged heads from *El Kilómetro 104* [*Kilometer 104*] (1985); and the Pacific Ocean landscape, black crosses, and color grid from *Para escribir en el cielo* [*To Write in the Sky*] (1986) (figs. 7-9). Once Pastor Mellado had completed the exhibition catalog essay for *BMP*, Díaz developed the images that would accompany the text. Since *BMP* as an artwork did not exist, Díaz gathered images of balusters, landscapes of Chile, portraits of Santa Teresa Jesús de Los Andes [Saint Teresa Jesús of Los Andes], Zulema Morandé, Diamela Eltit, and Bernardo O'Higgins, and other miscellaneous imagery. Díaz then grouped these images as doubles in one cell and created eight different images that appeared throughout the exhibition catalog (fig.6). The text and the exhibition catalog images were Díaz's blueprint in developing the central installation, the three triptychs,

and *Catálogo*. Thus, the iconography in *BMP* is both new and recycled from earlier works.

There are two types of materials in *Banco/Marco de pruebas*: those that Díaz acquired as originals and those that were copied from originals. Some of the objects were literally found in the streets of Santiago: the police sketch of Morandé's dead body and Hiriart de Pinochet's portrait. Díaz acquired other images were from museums: the O'Higgins portrait came from a collection of national hero prints sold to school-aged children at the Instituto Geográfico Militar [Geographic Military Institute] in Santiago. He also purchased objects directly from the makers: the headless horses came from artisans in the south of Chile. Díaz employs two well-known portraits of Saint Teresa, known colloquially as Sor Teresa, from the early twentieth century. These studio photographs, one a bust portrait the other full-length, have been reproduced on numerous souvenirs and are thus easy to access (figs. 10-11).[5] Lotty Rosenfeld, a member of the *Colectivo Acciones de Arte* (C.A.D.A.) [*Collective Art Actions*], captured Eltit's performances from the early 1980s.[6] Díaz reproduced images from two of Eltit's performances—*Zona de dolor I* [*Zone of Pain I*] (1980) and *Zona de dolor III* [*Zone of Pain III*] (1982)—throughout *BMP* (figs. 12-13). It is important to emphasize that these are not private photographs; for Enwezor "the snapshot that documents scenes of life's many turns—birthdays, holidays, and events of all kinds—perhaps exemplifies the most

[5] The bust portrait appears on the homepage of her sanctuary's website: http://www.santuarioteresadelosandes.cl/.

[6] Most art historians and critics do not associate Díaz as a member of C.A.D.A. or the *Escena de la Avanzada*, an art movement that preceded C.A.D.A. and was active from 1977 through 1982. However, friendship and an intellectual bond united Díaz and Eltit, as well as other artists and intellectuals associated with *la Avanzada* or C.A.D.A.

prominent aspect of the private motivations for image making."[7] What unites all the photographs Díaz collected for the exhibition catalog is that the motivations behind their capture were actually public—photographs taken in public (Eltit), shown in public (Hiriart de Pinochet), and available to the public (Sor Teresa and Morandé).

Many objects within *BMP* are replicas of originals. The balusters, for example, were originally made for the Museo Nacional de Bellas Artes [National Museum of Fine Art] during the museum's restoration following the 1985 earthquake. While walking through Santiago, Díaz approached the construction site outside the museum. When he peeked into a wall he saw an assembly-like structure the workers had set up to make balusters for the museum's facade. Díaz asked the lead artisan—Orlando González Prendes, a sculptor and master stucco-plasterer—to make balusters using the same mold for an installation he was developing. The baluster-making structure also fascinated Díaz since he realized that the workers had unknowingly recreated a baldachin:

> Kings and Popes used baldachins to protect themselves from the sun. It is a symbol of the king, a symbol of State power as well. And so, [the construction workers] made [their baldachin] in that way, which was the most economical way to make that type of installation. They used the same bags of cement they used to make [the balusters]; they filled them with sand, and produced a perfect, firm support. And they would make this thing, place a rag on top to cover themselves, to give themselves shade.[8]

In this sense, the baldachin within *BMP* is a copy of a copy, which points to the question of originality within this piece. However, the issue of originals versus copies within *BMP* is not easily resolvable. To begin with, most of the objects in *BMP* are replicas—from the

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[7] Okwui Enwezor, "Archive Fever: Photography Between History and the Monument," in *Archive Fever: Uses of the Document in Contemporary Art* (New York: International Center of Photography; Göttingen, Germany: Steidl Publishers, 2008), 13.

[8] Gonzalo Díaz, interview with the author, December 15, 2009, Santiago, Chile. Translated by the author.

balusters in the central installation to the portraits in *Catálogo* and the triptychs. Moreover, artisans and technicians made most of these replicas; in the following section on mechanical reproduction, I introduce Díaz's photomechanic for *BMP*. Perhaps at the root of the desire for originality is the wish to know where the artist's hand is present. Though it is evident in the paintings in the diptych and in the hand-written notes throughout *BMP*, in the end many people were involved in this project; however, only one man conceptualized this piece. Perhaps it is better to abandon the question of originality for a more appropriate question—distinguishing which objects were found (Morandé's police file), bought (O'Higgins's portrait), or commissioned (the balusters).

A common denominator in all of Díaz's acquisitions is the city. In many of his anecdotes Díaz perpetuates the myth of himself as a flâneur-like figure finding inspiration for, as well as the actual elements of, his artworks throughout Santiago.[9] The city was a muse for many artists in Chile during this period. C.A.D.A., a group consisting of Eltit, Rosenfeld, Fernando Balcells, and Raúl Zurita, conducted several art interventions in Santiago. Some of their objectives were to

> Alter the civic sensorium, breaking its everydayness through the reorganization of those very same civic elements; work, preferably, outside of galleries, privileging open and public spaces.[10]

The notion of "reorganizing" the elements of the urban-dweller (a play on words since "ciudadano" implies both city/civic life and citizenry) reverberates with Díaz as the collector amassing objects to put into a collage. Almost as if he was "reorganizing" the

[9] In addition to accepting Díaz's anecdotes as true, it also critical to interpret them as part of the myth he establishes around this piece. These stories can exist as part as *BMP* as long as they are counterbalanced by the possibility that his choices (regarding imagery, characters, themes, etc.) were deliberate.
[10] Milan Ivelic and Galaz, *Chile, arte actual* (Valparaíso, Chile: Ediciones Universitarias de Valparaíso / Pontificia Universidad Católica de Valparaíso, 1988), 208.

city as it appeared to him in the 1980s within the collage of *BMP*. Santiago is a major character within *BMP* since it is the stage upon which all the scenes within the piece occur: Sor Teresa's beatification in O'Higgins Park in 1988; the bombing of La Moneda in 1973; Eltit's performances in marginal spaces in Santiago; Eltit's novel *Lumpérica*, which takes place in Santiago; etc. All of these points will be further explored throughout my paper, highlighting how Santiago is definitely also Díaz's muse.

## INTEGRATING THE MATERIALS INTO THE *BMP* ARCHIVE

Díaz incorporated his acquisitions into *BMP* either as they were or via another medium, like mechanical reproduction or paint. The most frequent processes Díaz employed are the first two. In the first case, Díaz did not alter the object at all. For example, the portrait of O'Higgins was simply affixed to the panel, without altering its size. The majority of the images in *BMP*, however, have been mechanically reproduced.[11] Sergio Valenzuela, the photomechanic for this project, completed numerous tasks: "assembling negative and positive films, amplifications, diminutions, maskings, superimpositions of transparencies, application of fabrics of various types and ratios, embroidery, etc."[12] After acquiring the bust portrait image of Sor Teresa for her namesake triptych, Díaz had her reproduced in several ways. In the first panel, she was printed onto a semi-transparent sheet of Mylar, which was a serigraph proof (fig. 14). In

[11] Future research could examine the issue of the artist's hand and artisanship compared to the preference for mechanical reproduction in 1980s Chilean art. In "Margins and Institutions," Richard discusses how the work of Díaz, Juan Davila and Eugenio Dittborn—loaded with mechanically reproduced imagery—"opposed the pictorial gesture of handicraft, and the subjectivity invested in that gesture, to the field of new visual technologies which codified the image and the social imaginary, thus reviving the discussion about the two rival codes of social perception counterposed within the framework of the picture" (39). This passage is a good starting point in a comparison among these three artists based on their artistic practices.
[12] Gonzalo Díaz, "Cuestión preliminar," in *Banco/Marco de pruebas* (Santiago, Chile: Galería Arte Actual, 1988), 2.

the third panel, Díaz transforms Sor Teresa's portrait into a photo-mechanical film cell that he made thinking that he would print that image as a serigraph. According to Díaz, "I realized that the film was already sufficient" and so the transparent film cell remained (fig. 15).[13]

Another notable example is how Díaz reproduced the image of Morandé. The book he discovered on the street, which detailed her murder case, contained police sketches highlighting the wounds inflicted on Morandé. Díaz photocopied the image from the text, on a normal photocopier and amplified the image to a specific size. Díaz describes the rest of the process:

> I placed [the amplified image] on glass and traced the figure with paint—normal, enamel, industrial paint—which stuck well on the glass. In truth, these quote, unquote paintings are like assemblages, like a sandwich. It is a piece of fabric painted with latex over a transparent piece of Mylar, and then comes the glass with this figure.[14] (figs. 16-17)

Once these alterations were completed, Díaz arranged all the images in the framed works—the central installation's diptych, the triptychs, and *Catálogo*—in a collage format. In Chile, collage is intrinsically tied to mimicry considering the colonial history of this country. According to Richard, "in Chile, mimicry has a hollow sound, because ours is a history of colonisation and the deliberate suppression of our identity."[15] In *BMP* all the images involved in the collage are indigenous to Chile; therefore there is no direct co-opting of outsider culture. The collage within *BMP* calls attention to the juxtaposition of high and low culture—painting versus collage; the gallery space versus the

[13] Díaz, interview with the author.
[14] Ibid.
[15] Nelly Richard, "Margins and Institutions: Art in Chile Since 1973," *Art & Text* 21 (1986): 101.

construction site; figures from the aristocracy mingling with logo characters, etc. Collage is a fitting vehicle for this type of struggle since it enables the melding of such binaries.[16]

Since many of the images were transparencies, while others were made specifically for their destination, and still others were never altered, Díaz set the groundwork for an experiment of dense layering. For example, in the second panel of *Sor Teresa, la lumpérica* the right side of the panel has at least seven layers of imagery: a light blue sheet of paper next to a white sheet form the base; on top of the light blue paper is a screen-printed, upside-down image of Sor Teresa; a brown sheet of paper covers both her and the white sheet of paper; an image from Eltit's performance *Zona de dolor III* is placed over the brown paper; alongside Eltit's image and over the brown paper and Sor Teresa's portrait is a transparent segment of measuring tape; the next layer is a gauzy piece of white fabric, which extends over Sor Teresa and Eltit; the final layer is a black phallic hopscotch grid painted onto the frame's glass (fig. 18). In this example, Díaz's layering process obscures and obstructs imagery. For example, only half of Sor Teresa's portrait is visible. Moreover, it is difficult to untangle which layer is placed where in terms of depth, highlighting the deliberate "subver[sion] [of] all conventional figure-ground relationships" inherent in collages.[17] Also, the obscuring of images within this example underscore Díaz's assertion that he "did not calculate the position of the [figures]. One image fell on the other, and more or less they remained like that in the end."[18] However, as with the myth surrounding how he discovered many of these

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[16] *Oxford Art Online: Encyclopedia of Aesthetics*, s.v. "Collage: Conceptual and Historical" (by Francis Frascina), http://www.oxfordartonline.com:80/subscriber/article/opr/t234/e0118.
[17] *Oxford Art Online: Encyclopedia of Aesthetics*, s.v. "Collage and Poetry" (by Marjorie Perloff), http://www.oxfordartonline.com:80/subscriber/article/opr/t234/e0118.
[18] Díaz, interview with the author.

materials, it is possible that some of the layerings, however obscured, were intentional. This alternative possibility becomes evident in the next chapter where I discuss specific examples of image pairings.

## EVOLUTION OF THE MATERIALS WITHIN THE ARCHIVE

It is evident that these objects had a life before becoming part of *BMP*; for example, it is vital to understand Sor Teresa's place in Chilean culture in order to grasp the significance of her participation in this collage. Yet once these materials become integrated into *BMP* they gain another life as part of a larger artwork. Each image, functioning in two realms, "refers to an external reality even as its compositional thrust is to undercut the very referentiality it seems to assert."[19] This tension is at the heart of understanding the meaning behind Díaz's arrangements. The significance surrounding the iconography and Díaz's juxtapositions will be explored in the following chapter; in this section I will explore what the materials become within *BMP*.

Though figures like Sor Teresa and O'Higgins are widely known in Chile, they are nonetheless historical figures brought back to life in the present. However, Morandé, also a historical figure, was neither a national hero nor a religious icon. Though history preserves her because of her tragic death, she is on the fringes of Chilean culture. Therefore, what does she become in *Banco/Marco de pruebas*? Díaz's practice of reviving marginal historical figures through public records—like police files in the case of Morandé—recalls the artistic practices of Eugenio Dittborn, a Chilean artist also active during the 1980s. Dittborn utilized mug shots of criminals, as well as images of people

[19] Perloff, "Collage and Poetry."

taken from a variety of sources, in his series of *Pinturas aeropostales* [*Airmail Paintings*] (fig. 19). By reproducing images of undesirables, Dittborn rescues these figures from obscurity. His act of resurrection

> Is equivalent *to unearthing what was censored in the news in the past and then transferring it to the present as a confrontation* [...] By transferring the photos from one referential field to another, Dittborn makes the sources of these found images interconnect and recombine their links with history: *he disassembles and reassembles the faulty archives until the effect of them becomes legible*.[20]

Díaz also exhumes insignificant histories—like that of Morandé—in order to bring figures back into the mainstream and thus make these stories significant. Considering the restrictions of censorship during this period, these marginal historic figures may represent the victims of the regime who were disappeared; Morandé as a metaphor for the disappeared will be examined in the following chapter.

Díaz's revival of the past—of both the famous and unknown—in *BMP* also entails a process of memorializing images that had originally been seen as a particular type of document or as simply a humble record. This process echoes Foucault's theory surrounding how history is treated in modern life:

> History, in its traditional form, undertook to 'memorize' the *monuments* of the past, transform them into *documents*, and lend speech to those traces which, in themselves, are often not verbal [...] in our time, history is that which transforms documents into monuments.[21]

Thus, what had once been a police record documenting a crime or portrait on a souvenir becomes a monument within an artwork-archive, like *BMP*. Moreover, since *BMP* also records art interventions those works, saved from obscurity, also become monuments.

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[20] Richard, "Margins and Institutions," 42.
[21] Michel Foucault, *The Archaeology of Knowledge*, trans. A.M. Sheridan Smith (New York: Pantheon Books, 1982), 7.

## Conceptualizing *BMP* as an Archive

### THE DENSITY OF THE *BMP* ARCHIVE

In 1987, while developing *Banco/Marco de pruebas*, Díaz was awarded a John Simon Guggenheim Memorial Foundation Fellowship in the field of Fine Arts. This funding allowed Díaz to amplify the archival density of *BMP*:

> In that moment I had won the Guggenheim scholarship, and so I had much more ease with which to produce [art], and I came from a complete state of poverty. And so, it was easier to produce a bit of everything, which I think also has a bit of an effect on the excessive baroqueness of this piece.[22]

*BMP* as a baroque piece is filled to the brim with images, three-dimensional objects, and other documents and is thus unique among his other works. For example, *Lonquén 10 años* [*Lonquén 10 Years*] (1989) tells a more straightforward story since the frames on the wall and the structure with rocks point to one incident—the mass graves found in the town of Lonquén in 1978 (fig. 20). When deciding between which piece to purchase for the Huntington Art Gallery, the then curator of Latin American Art, Mari Carmen Ramírez initially wanted to purchase *Lonquén 10 años* because of the directness of the piece, in contrast to the density of *BMP*.[23] Yet, by virtue of containing a vast quantity of diverse histories *Banco/Marco de pruebas* is a more holistic archive of 1980s Chile than *Lonquén 10 años* or *Historia sentimental de la pintura chilena*, which highlights only a couple of popular culture figures.

[22] Díaz, interview with the author.
[23] Mari Carmen Ramírez, interview with the author, March 24, 2010, Houston, TX. Translated by the author.

Beyond the availability of funds, Díaz was motivated to make this a baroque piece perhaps as a way of evading censorship. As he notes, this point in history seemed to call for an artwork of significant heft:

> It was a terrible political moment in Chile. 1986, imagine, during the height of the dictatorship, awful. And so, this piece had much do with that, like an appeal to the foundational moment of the republic, with all the republican values that were totally [compromised] in this moment and crushed.[24]

Díaz's "appeal" to this point in Chilean history, perhaps as a way of reminding the public of Chile's democratic roots which were usurped during the coup d'état of 1973, is a coded message within the thick collage of *BMP*. Due to the censorship measures enacted by the regime, many artists in Chile during this period invented their own language. According to Richard, with regards to artworks from the 1980s, "the hypercoded utterances and their concealed clues to reading makes the task of deciphering them difficult, almost *archeological*."[25] Thus, comprehending *Banco/Marco de pruebas* is inevitably a task in sifting through layers and making connections among the images in order to arrive at a meaningful message. This process of excavation and the issue of censorship under the regime will be explored in more detail in the following chapter. For now, it is important to think of the density within *BMP* as a mass of coded imagery.

### *BMP* AS AN ARCHIVE OF THE 1980S

One of the main histories within the *BMP* archive is the art scene of 1980s Chile. As noted earlier, Eltit's performances are referenced in *BMP* as well as art interventions by Rosenfeld (*Una milla de cruces sobre el pavimento* [*A Mile of Crosses on the*

[24] Díaz, interview with the author.
[25] Richard, "Margins and Institutions," 32.

*Pavement*] (1982-1985)) and C.A.D.A. ((*No +*) [*No More*] (1983)) (figs. 21-22). Díaz's archival impulse with regards to these art actions is best understood in light of C.A.D.A.'s desire to make "an art that was not reducible to an object [...] [and was] instantaneous, [where] only registers that were worthless in and of themselves remained."[26] Thus, there is a pressing need to document these art actions. In this light, the impulse to preserve is way of countering Derrida's notion of the "death drive," where the documentation of performance art and art interventions becomes a way of staving off the inevitable motion towards oblivion.[27] Since Díaz references art actions in *BMP* that otherwise may not have been archived, he transforms the piece into art documentation. According to Boris Groys, art documentation is "the only possible form of reference to artistic activity that cannot be represented in any other way;" moreover, art documentation "documents art rather than presenting it."[28] Though the art actions of Eltit, Rosenfeld, and C.A.D.A. have been documented elsewhere, in *BMP* Díaz compiles them into the same space thereby creating an archive of significant events from the 1980s art scene. Díaz does not re-present them, but rather integrates them into his larger tapestry of the 1980s in Chile. And thus, *BMP* is a document of this period in Chilean history. Yet, since *BMP* is the site where Díaz's documents transform into monuments, the work can also be seen as a monument. The dual, contradictory nature of *BMP* is echoed in Félix González-Torres's *Untitled (Death by Gun)* (1990). Enwezor notes how this piece

> Embodies Foucault's idea of the document turned into a monument, here subtly transformed from mere representation to a kind of altarpiece. One

[26] Leonidas Morales T., *Conversaciones con Diamela Eltit* (Santiago, Chile: Editorial Cuarto Propio, 1998), 164.
[27] Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago; London: The University of Chicago Press, 1995), 9-12.
[28] Boris Groys, *Art Power* (Cambridge, MA; London: The MIT Press, 2008), 54.

> can also argue that the second effect of the work, as a literal archive, is a reversal of the first, and therefore *Untitled* oscillates between document and monument, shifting from the archival to the monumental and from that to the documentary.[29]

Instead of deciding which side *BMP* belongs to—monument or document—it is helpful to conceptualize it as an archive that oscillates between both sides.

Though *BMP* is an archive of the 1980s in Chile, it is imperative to consider that other archives of this decade also exist, often in contrast to Díaz's perception. In his discussion about photography's authority as a "technology of remembrance" Charles Merewether recalls Foucault's account, in his 'Lives of Infamous Men' (1977):

> Towards the end of the seventeenth century an administrative mechanism of registration, in the form of documents and archives, was inaugurated by the State in order to monitor and regulate both the inward and outward lives of citizens. As a State document, the information deposited in the archive became the authorized source of knowledge and legitimate evidence of the existence, identity, and status of the individual.[30]

This echoes the State-sponsored archive Augusto Pinochet's de facto government was building in the 1980s—an official account of this period represented in such documents as the *Colección Chile y su cultura: Serie monumentos nacionales* [*Chile and its Culture Collection: National Monuments Series*]. This collection, published in the early 1980s by the regime, was a series of texts featuring nine important monuments in Chilean culture like the Biblioteca Nacional [National Library] and the Museo Histórico Nacional [the National Historic Museum]. Though the texts in these series give mostly historical accounts, they also venture into the contemporary realm. The tome on the presidential palace, La Moneda, was published two years after it had been restored in 1981. The cause

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[29] Enwezor, "Archive Fever," 28.
[30] Charles Merewether, "Introduction: Art and the Archive," in *The Archive*, ed. by Charles Merewether (London: Whitechapel; Cambridge, MA: The MIT Press, 2006), 15.

of this restoration—the bombing of the palace during the 1973 coup d'état—is not directly mentioned. For Hernán Rodríguez Villegas this unspecified event is the impetus for the building's restoration:

> After suffering a fire throughout the building in 1973, the stucco falling off the wall allowed for the appreciation of the grave structural alterations produced over time, which dangerously augmented the burning of the oak beams that sustained the floors and roofs. The fundamental importance of the La Moneda Palace in our political and cultural history, as its condition as a primary monument of our patrimony, caused the Government to quickly order its complete restoration.[31]

*La batalla de Chile* [*The Battle of Chile*], a 1973 documentary by Patricio Guzmán of Salvador Allende's final months in office, vividly illustrates the violent destruction of La Moneda during the airstrike. Since President Allende refused to leave the palace during the coup, the Chilean Air Force bombed the palace, causing significant destruction to the building and leaving indelible memories of this event (fig. 29). Because of the symbolic importance of La Moneda, its destruction and consequent resurrection by the regime make it an icon of the 1980s. It is the site where one period of history ended and another was born in great violence. Perhaps because of this inauspicious beginning, it was in the interest of the regime to regain control of La Moneda's history and refashion it to suit their needs. Thus, in the official account of the palace's restoration, the coup becomes simply a nuisance without origin that was remedied by the regime's initiative to restore the building to its original, late eighteenth-century design. The collection of tomes on Chile's monuments forms part of the regime's official archive of the 1980s. It is their way of controlling the history of this period since "classifying information, data, or

[31] Hernán Rodríguez Villegas, *Palacio de la Moneda*, vol. 6, *Colección Chile y su cultura: Serie monumentos nacionales* (Santiago, Chile: Dirección de Bibliotecas, Archivos y Museos, Ministerio de Educación Pública, Chile, 1983), 59.

knowledge is today a pervasive method of regulatory control of the archive."[32] Díaz's archive of 1980s Chile counters the government's official narrative with materials that reveal, through coded imagery, the true history of 1980s Chile.

### THE ARCHIVE AS A PALIMPSEST: CONCEPTUALIZING THE COLLAGE IN *BMP* AS A FIELD OF PALIMPSESTUOUS TEXTUALITY

We have explored how Díaz arranges the materials he has collected into a collage. But what does their integration signify, in terms of the new meanings the images acquire as they interact with each other within the piece? Thinking of *Banco/Marco de pruebas* as a palimpsest is another way of conceptualizing this piece as an archive since a palimpsest, by definition, retains traces of other documents. A palimpsest is "a parchment or other writing surface on which the original text has been effaced or partially erased, and the overwritten by another."[33] *BMP* is a palimpsest in the sense that many of the layerings have been done in order to resemble a constant re-using of the piece. Thus, Sor Teresa's partially obscured face in the second panel of her namesake triptych suggests that at one point in time she "effaced" a "text" and in a later moment was "effaced" herself by the brown piece of paper (fig. 18). However, these points in time did not occur over hundreds of years, as in the case of traditional palimpsests, but rather in the brief period Díaz worked on this piece. Thus, the palimpsests he creates are all staged examples of history accumulating on Masonite panels. It is critical to apply the literal

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[32] Enwezor, "Archive Fever," 21.

[33] *Oxford English Dictionary Online*, s.v. "Palimpsest." http://dictionary.oed.com.ezproxy.lib.utexas.edu/cgi/entry/50169691?query_type=word&queryword=palimpsest&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=P1mJ-I9EcDL-16092&hilite=50169691.

meaning of "palimpsest" to *BMP* in order to appreciate how Díaz wants the piece to have the aesthetic of history.

The term "palimpsest" is used in the realm of literature as metaphorical tool; this aids in approximating the meaning behind the layering in *BMP*. Dillon utilizes the novel *Atonement* (1999/2001) in order to examine "the nature of the relationship between any singular text and [the] vast field of palimpsestuous textuality."[34] In this logic, *Atonement* is the "singular text" while classic novels that preceded it, such as Jane Austen's *Northanger Abby* (1818), and literary figures like Virginia Woolf, compose the "vast field of palimpsestuous textuality." The notion here is that traces of these antecedent novels and authors are alive within *Atonement*; these traces widen the novel to multiple interpretations and thus underscore palimpsests at work within the novel's structure. For the purposes of my paper, this example is helpful in thinking of how Díaz's collage of images constitutes a "vast field of palimpsestuous textuality," with numerous interpretations embedded in the layers.

However, Dillon's example does not lend itself fully to *BMP*. This school of thought has more to do with appropriation, where a novel like *Atonement* is the nexus of many novels. By citing these important novels within *Atonement*, Ian McEwan validates the importance of those novels. *BMP* does not fit this mold precisely since, beyond references to C.A.D.A, Rosenfeld, and Eltit and possible influences of Robert Rauschenberg and Arte Povera, Díaz does not cite specific artworks or artists in a way that would be recognizable as an influence. What he cites as recognizable are images outside the art world—national heroes, religious figures, and characters from popular

[34] Sarah Dillon, *The Palimpsest: Literature, Criticism, Theory* (London; New York: Continuum, 2007), 86.

culture. Yet, in *BMP* it is evident that Díaz attempts to elevate the documents he is citing, as exemplified in the earlier discussion of documents becoming monuments. And thus, by making the images important, or at least assigning them their own individual weight, Díaz constructs a palimpsest where the nuance of layering can be better appreciated.

For Genette, "the subject of poetics is *transtextuality*, or the textual transcendence of the text [...] defined roughly as 'all that sets the text in a relationship, whether obvious or concealed, with other texts."[35] Genette lists five types of transtextual relationships; two of which are relevant to a study of palimpsests within *BMP*. The first is intertextuality—"a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another."[36] This notion of "copresence" resonates with *BMP*, especially because of the allusion to layering, with one image present "within another." According to Michael Riffaterre

> The intertext [...] is the perception, by the reader, of the relationship between a work and other that have either preceded or followed it [...] intertextuality is...the mechanism specific to literary reading. It alone, in fact, produces significance, while linear reading, common to literary and nonliterary texts, produces only meaning.[37]

This metaphor also applies to "reading" art and the idea of seeing the totality of an artwork like *BMP*, rather than trying read every image singularly, as if reading it linearly. If the image in *BMP* is read as intertext then the layering produces significance.

The second transtextual relationship helpful in understanding *BMP* is metatextuality, which "unites a given text to another, of which it speaks without

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[35] Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky (Lincoln, NE: University of Nebraska Press, 1997), 1.
[36] Ibid., 1-2.
[37] Ibid., 2.

necessarily citing it (without summoning it), in fact sometimes even without naming it."[38] Taken literally, this resonates with how Díaz documents Rosenfeld and C.A.D.A.'s interventions through plus signs, rather than their names or the titles of the art interventions.

Some elements surrounding the notion of palimpsest that are outside to my current study of *BMP*, especially since I am interested in both the constructive and destructive aspect of these pairings. However, thinking about how these layers function as a palimpsest remains helpful in understanding how the images relate to each other within *Banco/Marco de pruebas*. The relationships among these layers will be explored in the following chapter.

[38] Genette, *Palimpsests: Literature in the Second Degree*, 4.

## THE ICONOGRAPHY OF *BMP*: A STORY OF CONTROL AND RESISTANCE IN 1980S CHILE

### Díaz's Artistic Philosophies

At the heart of *BMP* is Díaz's experimentation with the canon of painting and the limits of the frame. Throughout the 1980s in Chile, painting wavered in popularity: in 1981, the importance of painting was diminished by the peak of conceptual art; two years later, the economic recession impelled artistic restrictions and a renaissance of painting. From 1984 to 1989, painting was restored within the avant-garde because the market was restored.[39] Despite these fluctuations within the art world, and his interest in a variety of media, Díaz never abandoned painting; it was the medium he had dedicated himself to in art school. Because of his proclivity to experiment he became an innovator within the Chilean art scene. According to Pastor Mellado, speaking in 1985, "in the present moment of Chilean plastic [art] Gonzalo Díaz is one of the key figures in the repositioning of painting."[40] A groundbreaking moment was *Historia sentimental de la pintura chilena*. This piece marked "the revitalizing instance [...] an instance of reactivation, of the re-energization of a pictorial Chilean experience functioning with new critical stimulations," coinciding with the renaissance of painting in the early 1980s.[41] According to Richard, Díaz is one of a few artists that "[tries] to force the genre to yield up to its secrets by confronting it with objects or situations hitherto repressed or censored,

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[39] Gaspar Galaz, "Remarks on a Decade: 1982-1992," in *Recovering Histories: Aspects of Contemporary Art in Chile Since 1982 = Historias recuperadas, aspectos del arte contemporáneo en Chile desde 1982* (New York: Center for Latino Arts and Culture, Rutgers, the State University of New Jersey, 1993), 71-73.
[40] Justo Pastor Mellado, "Gonzalo Díaz: El Kilómetro cientocuatro," in *Cuatro Artistas Chilenos en el CAYC de Buenos Aires: Díaz, Dittborn, Jaar, Leppe*, ed. Francisco Zegers (1982; repr., Santiago, Chile: Cabo de Hornos, 1985), 3.
[41] Ibid.

thus unmasking the national body's foreign disguise."[42] Díaz as an artist was someone whose artistic practices were defined by questioning and pushing the boundaries of painting. This philosophy is also evident in his simultaneous use of painting, collage, and mechanical processes of reproduction, discussed in the preceding chapter.

Díaz extended this experimentation into testing the limits of the canvas and surrounding frames. According to Pastor Mellado, "the notion of *outside-the-frame* is one of the most reoccurring and unspecific of contemporary Chilean art."[43] For the viewer, however, this notion is rooted in fear. As Díaz explains, in reference to *Lonquén 10 años*, it is an unsettling experience to witness this breaking of limits since

> The painting is in the dominion of representation, and that comforts us. We feel safe [...] but what these frames operate is a small lie: they do not represent. At least, what they represent does not represent [what is] legal. It is something else. Paintings that are in something else. What is disturbing is that otherness.[44]

This concern with destabilizing the viewer's expectations is also apparent in *BMP*, a piece that marked a moment in Díaz's career where a

> Concern with framing and its function in creating limits was to be central to his work [...] the picture becomes a device for containing the overflow of meaning that each installation brings into being: more precisely, the measure of construction and analysis that Gonzalo Díaz brings to each installation requires these to overflow their limits, just as a picture needs the part outside-of-the-picture for its own determination.[45]

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[42] Richard, "Margins and Institutions," 95.
[43] Justo Pastor Mellado, "La persistencia programática de una década," in *Lecciones de cosas: 7 textos + postfacio sobre Quadrivium de Gonzalo Díaz*, ed. Alejandra Wolff (Santiago, Chile: Editorial La Blanca Montaña, 1999), 107.
[44] Justo Pastor Mellado, *Sueños privados, ritos públicos* (Santiago, Chile: La Cortina de Humo, 1989), 18.
[45] Justo Pastor Mellado, "The Chilean Novel of Gonzalo Díaz," in *Gonzalo Díaz: El Padre de la Patria Instalación*, trans. Jean Paul Beuachat (1995; repr., Santiago, Chile: Ediciones de La Cortina de Humo, 1999), 34.

In *BMP*, several elements are beyond the frame: the scythe in front of *Catálogo*, the headless horses on each frame's edge of the triptych panels, and the central installation, which can be seen as being beyond the limits of the diptych. Díaz's experimentation with the limits of the frame also extends to the title of this piece. The artist affixed the artwork's title to the transparent partition enclosing the installation (fig. 23). *Banco de pruebas* appeared in all capital letters; the "B" and "N" from *Banco* were crossed out and an "M" and "r" were added in smaller, cursive font to spell out the alternative title, *Marco de pruebas*. Thus, Díaz gives the option of two titles for this piece. Moreover, this second title, translated as "testing frame," exhibits Díaz's penchant for innovation. The option of a second title—*Marco de pruebas*—sets the foundation for Díaz's critical discourse within the piece: in *BMP* Díaz applies his experimental tendency to the deconstruction of authoritative power.

### Institutional Systems of Control—The Catholic Church

One major control system illustrated in *BMP*, in a variety of ways, is the Catholic Church.[46] For example, Díaz reproduces the hierarchy of angels throughout *Catálogo* (fig. 24). In this system, there are nine orders. Starting from the highest order: Angels, Archangels, Principalities, Powers, Virtues, Dominions, Thrones, Cherubim, and Seraphim. The first three belong to the Third Sphere; the following three to the Second Sphere; and the final three to the First Sphere.[47] Díaz represents this hierarchy out of

[46] There are other control systems at work within *BMP*. One is the school system, represented by the numbers within the hopscotch grid in *Catálogo*. The cells each contain a number, ascending from one to seven. The numbers may be an allusion to the grading system in Chile, where the lowest score is a 1 and the highest score is a 7. The color grids that appear throughout *BMP* represent another type of classificatory system since this is the means by which publishers grade the quality of their color publications.
[47] "The Nine Choirs of Angels," Catholic Online, http://www.catholic.org/saints/anglchoi.php.

order in three different images. In two of the images, each classification is connected through a line to an object: in one instance, to a row of balusters; in another, to a row of graves with prominent crosses. The use of this religious hierarchy reflects Díaz's interest in classificatory systems as well as seriality. For example, trios are a prominent theme throughout *BMP*—triptychs, panels in each triptych, headless horses, knife outlines, baluster outlines; as well the number nine—angels, balusters, total triptych panels.[48]

The hopscotch grid in *Catálogo* is another reference to the Church (fig. 25). In addition to the numbers, each cell contains one mortal sin. The seven deadly sins are an allusion to how the Catholic Church regulates the lives of Catholics and how these rules literally establish the limits of their daily life practices. This at first seems like an irreverent critique of how the Church controls Catholics since Díaz diminishes the severity of mortal sins by transforming them into a child's game. However, Díaz's interest in the Church as an institution runs deeper; for him, the Catholic Church is a point of critical intrigue.

The most visible Catholic symbol that appears throughout *BMP* is Sor Teresa, the first Chilean-born saint. Since Díaz pairs the saint with figures from history, politics, and art, Sor Teresa is a means of exploring the Church as a system of control during the dictatorship. She appears wearing her nun's habit in three nearly identical reproductions. In the diptych behind the central installation and in *Catálogo* she appears in full-length (figs. 16-17); while in *Sor Teresa, la lumpérica* Díaz reproduces her headshot (figs. 14-

[48] Future research could expand further on seriality, especially since other artists from this period like Davila and Dittborn practiced it. Some useful references include Pablo Oyarzún (*Unidos en la gloria y en la muerte*); Adriana Valdés (*Time and Tide: The Tyne International Exhibition of Contemporary Art*); and Sergio Rojas (*Lecciones de cosas: 7 textos + postfacio sobre Quadrivium de Gonzalo Díaz*). Seriality

15). In 1987, Pope John Paul II beatified Sor Teresa during his visit to Chile. According to Díaz, this event took place because "people started generating a myth around her until at last the church—the Vatican—decided that it would be good if, within the next ten years, each one of the countries in Latin America would have its own saint."[49] Sor Teresa is a regulating device because the Church utilizes her to bring people back to Catholicism. She is a reminder of the ideal way to live, especially for young people, as the Pope noted during her beatification ceremony:

> As Teresa of Los Andes says: 'Jesus is our infinite joy.' Thus, the new [beatified one] is a *model of evangelical life for the youth of Chile* [...] In her daily life she exercised piety and ecclesiastical collaboration as a catechizer. Her exemplary life is informed by Christian humanity with the unmistakable hallmark of lively intelligence, of delicate attentiveness, of the creative capacity of the Chilean people. In her, the soul and character of your fatherland and the perennial youth of the Gospel of Christ is expressed.[50]

Hers is an example of an unattainable yet idealized Catholic life. Thus, the Vatican's campaign to beatify Sor Teresa is another form of controlling Catholic lives in Chile.

### SOR TERESA/ZULEMA MORANDÉ PAIRING

In a similar way that the Vatican revives the life of a woman sixty years after her death in order to breathe life into the Church, Díaz resurrects the figure of Sor Teresa as a key figure in his conceptualization of 1980s Chile. In response to Sor Teresa's place as a religious icon, Díaz experiments with another women's dead body as a layer over the

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should also be thought of in comparison with *Fuera de serie* (1985), the last exhibition of *la Avanzada* (see Justo Pastor Mellado, *Lecciones de cosas: 7 textos + postfacio sobre Quadrivium de Gonzalo Díaz*).

[49] Don Greenlees, "Gonzalo Díaz: Everybody Needs a Madonna," *Art News* 90.8 (1991): 97.

[50] "Beatificación de Sor Teresa de los Andes," Vatican: The Holy See, http://www.vatican.va/holy_father/john_paul_ii/homilies/1987/documents/hf_jp-ii_hom_19870403_beatificazione-suor-teresa_sp.html. Sor Teresa achieved sainthood on March 21, 1993, during a ceremony by Pope John Paul II in the Vatican.

saint. The pairing between Zulema Morandé, an aristocrat brutally murdered by her husband in 1914, and Sor Teresa appears in *Catálogo* and the diptych in the central installation (figs. 16-17). In these images Díaz reproduces a police sketch of Morandé's murdered body, including the notes written by a police officer. According to excerpts from the official medical report, Morandé had stab wounds on her left palm, forearm, abdomen, and neck. In particular, the wound at the neck was the worst: "an extensive wound at the angular level of the lower jaw that encircled the entire neck and finished ten centimeters from its start, leaving only a few centimeters of undamaged skin."[51] The report also concluded that Morandé had been stabbed repeatedly in the neck and that this wound ultimately killed her. Díaz presents an outline of her body over a mostly black space, with inverted colors; this highlights the wounds listed in the police report, especially the one on her neck. Over Morandé's chest, on the left side, is a stab wound with a graph over it and a line with notes: "bruise. Two linear wounds..."[52] Díaz places the outline of Morandé's body over Sor Teresa's full-length portrait. The saint's white cape is in high contrast to her black underclothes and headpiece. She holds a cross in both hands as the rosary beads hang down the length of her body. The space next to Sor Teresa is empty, as if this image of Morandé was intended to stand straight next to her but instead floated away.

In comparing these two images, there is significant interchange between both depictions. Both women are portrayed lengthwise. Yet one is overly dressed while the other is nude. Sor Teresa's white cape, which covers much of her body, clashes with

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[51] Hosman Pérez Sepulveda, "Crimen en la historia de chile: La injusticia de la justicia," *Tradición: Revista Oficial Del Cuerpo De Generales De Carabineros De Chile* 27 (2005), 12.
[52] "*equimosis. Dos heridas linear...*" The rest is illegible.

Morandé's black nudity. Her clasped hands are in contrast to Morandé's open and wounded palms, a possible allusion to Christ on the cross. The white of Morandé's slit throat recalls Sor Teresa's high collar. The location of where Sor Teresa's cross lays is where Morandé received a grave stab wound. Both images betray a scientific or detached coolness that reveals little about the subject.

In thinking about how a collage functions, where juxtaposition is critical, why bring these two women together? Both women were similar in age, contemporaries of each other, and came from the same social class. However, their personal narratives never crossed. Moreover, how Díaz brought them together is a complex story that mixes happenstance with the desire to communicate metaphors. Morandé's story, as outlined in the book he discovered on the street outside his workshop, seemed incredible to him. She represented the Chilean aristocracy, which for him is a cliché of society. Yet, she had a tragic fate, having been murdered by her husband. For Díaz, this case

> Seemed to me to be very reflective of Chilean society, of the elite of Chilean society—a very agrarian society, unrefined, interested in social climbing, or better said, isolated. [They] have marked, I believe, in a very strong way, all that is occurring today in Chile. We are a conservative society, very timid, very devout, very Catholic, lacking in science, lacking in an avant-garde, lacking in recklessness. And these are the people that have led the country during all of Chile's history. And so, it seemed that [Zulema Morandé] represented that. [Sor Teresa] is also a woman of the same class, but hers is a case of biographical fraud. She is very connected to the influence of the Catholic Church in society, [as] the first Chilean saint. All of this occurred before she became a saint.[53]

Thus, one reason Díaz unites the women is because of their similar social background. Though the two women died around the same time, how they died and what their deaths

[53] Díaz, interview with the author.

mean in Chilean history are considerably different; therefore, their coupling is a means for Díaz to explore complex issues.

From a formal perspective, what does their layering mean? Considering this coupling as a palimpsest is helpful in determining the implications of erasure and of staging history. In terms of erasure, this pairing is cohabitive in the sense that the superimpositions do not alter the reading of each image. This placement heightens, rather than diminishes both images. Yet, the pairing is still jarring since the images are in such contrast to each other. Since Díaz wanted to make the images distinct, "cohabitive" may not be entirely accurate. It depends on how one thinks images should behave in a palimpsest. For example, to what degree should images blend? In *Banco/Marco de pruebas* some of the pairings are very clear, while others are obscure. This is a metaphor that carries over into how history is interpreted—sometimes notions are clear, other times they are vague. In terms of staging history, Díaz notes how Sor Teresa herself orchestrated this portrait because when the photograph was taken she was not a nun. She needed to borrow her sister's habit to complete the illusion.[54] From this perspective, there is a significant tension between both images as historical documents, which is rooted in the fact that Sor Teresa has agency over how she is documented, in contrast to Morandé who does not. Moreover, both Díaz and Sor Teresa practice a type of fast-forwarded history: the artist's collections of superimpositions create an accumulation of time in a similar way that Sor Teresa stages the passage of time in her photo, where she goes from a novice to a nun just by changing her clothes.

[54] Díaz, interview with the author.

Díaz's use of Morandé as a frame over Sor Teresa can be interpreted in many ways. At first this pairing may seem like a victimization of the saint, since Díaz places the murdered body of a woman over Sor Teresa. Thus, Díaz can be seen as desecrating a holy symbol. But why would Díaz attack Sor Teresa and by extension the Church? To begin with, in the 1980s the Church enjoyed a degree of autonomy. Perhaps because the Church was "the only institution able to retain a more or less independent profile" during the dictatorship, they could mediate between citizens and the military government; for example, the Church documented several incidents of torture.[55] Due to the important position enjoyed by the Church, "no all-out counter attack was possible" from the regime.[56] Sor Teresa's defilement may be a way of criticizing the Church's influence on Chilean society. As stated earlier, for Díaz, "we are a conservative society, very timid, very devout, very Catholic, lacking in science, lacking in an avant-garde, lacking in recklessness."[57] Thus, by presenting Sor Teresa in this way he calls attention to the negative influence the Church has had on Chileans in controlling their lives. Therefore, he may be utilizing Sor Teresa as an example of an unworthy role model. Díaz compares the Vatican's project of giving a saint to each country in Latin America to

> President Kennedy's space program, whose goal was to put a man on the moon in 20 years. So now each country is looking for a person who fits into this program. And they will accommodate those who don't fit so well. I believe that is the case with Sor Teresa. I investigated her story. I read her letters. They are nothing.[58]

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[55] For example, "a month or so after the coup, Cardinal Raúl Silva Henríquez sponsored the formation of an ecumenical 'Peace Committee' to provide legal aid to victims of repression and to monitor human rights violations. It was forced to close in November 1975, but the work (always difficult, sometime heroic) went on in a new Vicariate of Solidarity (*Vicaría de la Solidaridad*) directly dependent on the Cardinal himself (January 1976)." Simon Collier and William F. Sater, *A History of Chile, 1808-2002* (Cambridge: Cambridge University Press, 2004), 361-362.
[56] Ibid., 362.
[57] Díaz, interview with the author.
[58] Greenlees, "Gonzalo Díaz," 97.

In addition to the miracles she was performing in the modern period, Sor Teresa's letters were part of the reason she was nominated for beatification. Díaz's comment therefore underscores his belief that Sor Teresa did not merit this nomination as well as his wariness regarding the Church's plan for this religious figure.

However, in this scenario Morandé is just an object. But if her story is taken into account, then another interpretation emerges. The medical examiner, as well as other physicians, concluded that because of the nature of the wounds someone had killed Morandé. The family maid testified having been an unwilling accomplice to the murder and named Morandé's husband as the murderer. His attorneys had several physicians who supported the idea that Morandé, who many said suffered from depression, committed suicide. When Morandé's husband was declared innocent, the public was outraged. *Ilustrado* [*Illustrated*] an important newspaper from this period, noted how public opinion "condemn[ed] with angry indignation the judicial error that has absolved the El Boldo assassins [...] We find ourselves truly in the presence of a failure of Chilean justice."[59] Thus, Morandé suffers tragedy twice—her murder and her trial.

The motivations for her killing could possibly inform Díaz's juxtaposition of these two women. From the Carabineros journal, it seems that her husband had been angry with her for three years, subjecting her to attacks for such things as a cold lunch and for crying in the kitchen. The day of her murder, he threatened to kill her and in her defense she picked up a knife, to which he responded that he would kill her with that knife. Perhaps, in addition to shedding light onto this travesty of justice Díaz also wanted to present a case of domestic violence and the power of an aristocratic man in the early

twentieth-century, who, with the aid of his lawyers, proved that his deceased wife was both depressed and had committed suicide. Díaz may be highlighting how both women were treated after their deaths—Sor Teresa was lauded while Morandé was defamed.

But what is the relation between Morandé's story and Sor Teresa? According to Pastor Mellado, Sor Teresa's beatification process

> Was put in relation with the process followed by Zulema Morandé's husband, the author of her assassination by slitting her throat, but favored in an initial trial through a corrupt decision. From here it can be understood how this corrupt decision contaminates the process of beatification.[60]

In this interpretation, Morandé's double tragedy contaminates the saint's beatification process. Returning to an essential question—why bring these two women together—Sor Teresa and Morandé represent the elite that has controlled Chilean society for centuries. Through the example of one woman—Sor Teresa—Díaz explores the Church as an institution; while with Morandé he can examine the legal system. Díaz brought both the women together in order to examine the failings of both institutions. Through their juxtaposition, Díaz underscores systems of approbation—Morandé was condemned while Sor Teresa was beatified. Though the layering with Morandé sullies Sor Teresa's process of beatification, it also calls attention to the injustice underlying both systems. For Díaz, Sor Teresa was beatified in order to appease the Church in Chile while Morandé was betrayed in order to favor the rights of an early twentieth-century aristocratic male and by extension a patriarchal society. Both processes are miscarriages of the true purpose of the sainthood and the judiciary.

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[59] Pérez Sepulveda, "Crimen en la historia de chile," 13.
[60] Justo Pastor Mellado, "Pequeño ensayo de teoria local," in *La declinación de los planos* (Santiago, Chile: Ediciones de la Cortina de Humo, 1991), 22-23.

## SOR TERESA/BERNARDO O'HIGGINS PAIRING

In *Sor Teresa, la lumpérica*, Díaz pairs the saint with other notable figures in Chilean history.

In the first panel of her namesake triptych Sor Teresa appears as a red screen-printed layer over the inverted portrait of Bernardo O'Higgins, a hero of the nineteenth-century War of Independence and one of the founding fathers of the Chilean republic (fig. 14). Known colloquially as *el Libertador* [the Liberator], O'Higgins's name is ubiquitous in Chile; the main avenue in Santiago, which coincidentally passes by La Moneda, is named Avenida Libertador General Bernardo O'Higgins.[61] Though O'Higgins was by no means a marginal figure in Chile, his presence was especially prominent in Chilean culture during the dictatorship. Simon Collier and William F. Sater suggest that Pinochet self-identified with O'Higgins as he invoked this historical figure in his "gruff appeals for national reconstruction."[62] The authors also note that the popularity of Diego Portales, a politician and contemporary of O'Higgins, diminished in the early period of the regime, "probably because of the renewed focus on O'Higgins during his bicentennial celebrations (1978)."[63] The crowning moment of these celebrations may have been in 1979 when Pinochet transferred O'Higgins's remains from the Cementerio General de Santiago [General Cemetery of Santiago], the site where all but one of Chile's

[61] In 2005, an art collective named the MHA team initiated *Memoria Histórica de la Alameda* [Historic Memory of the Alameda], "a site-specific and participatory project dealing with the Chilean memory and in particular with the period going from Salvador Allende democracy (1970) to the end of Augusto Pinochet's dictatorship (1990)." The project focused on "the iconic value" of this avenue, known colloquially as "la Alameda." http://www.memorialameda.cl.
[62] Collier and Sater, *A History of Chile, 1808-2002*, 363.
[63] Ibid., 363, footnote 5.

presidents had up to that point been buried.[64] In August of that year the Altar de la Patria [Altar of the Homeland], a statue of O'Higgins on horseback, was unveiled; it was located across the street from La Moneda. O'Higgins's tomb was placed at the base of the statue.[65] Thus, it is evident that O'Higgins was an important historical figure for the regime. But what can the pairing between O'Higgins and Sor Teresa mean?

On a formal level, their union is an exercise in erasure and recognizable traces, since enough of Sor Teresa and O'Higgins comes through to identify the figures. Perhaps in the case of O'Higgins the ability to identify him is rooted in his fame as a national hero, similar to the place of George Washington in the United States. The nineteenth-century era clothing (especially the boots) and interiors suggest that this is one of the founding fathers; and like Washington, O'Higgins is perhaps the most revered of these men. Díaz's positioning of O'Higgins upside-down, where Sor Teresa's red screen print covers most of the portrait except for the boots, may be a deliberate inversion of power; or at least, the marring of an esteemed historical figure's dignified portrait. There is a sense, especially in this pairing, that Díaz is playing with notions of blind reverence for historical figures, who citizens approach with a debt of gratitude for their ostensibly heroic efforts that saved the nation.

The reasons surrounding why a historical figure is resurrected are critical in understanding why Díaz pairs these two people. It is clear that the regime revived O'Higgins in order to validate their power. But what was the role of the regime in Sor

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[64] Erick Bellido, "La última batalla de O'Higgins," *La Nación*, September, 17 2004, http://www.lanacion.cl/p4_lanacion/antialone.html?page=http://www.lanacion.cl/prontus_noticias/site/artic/20040916/pags/20040916181208.html.

Teresa's resurgence? Though both figures are not historically linked, they are important figures in the development of the nation. O'Higgins marks the birth of the republic, which is the starting point for Díaz's history of Chile in *BMP*, as we will see with the importance of neoclassical architecture addressed later in this paper. The State has legitimized O'Higgins and to some extent Sor Teresa has also been validated by the State. On April 3, 1987 Pope John Paul II beatified Sor Teresa in Parque O'Higgins [O'Higgins Park]. This park goes through the city and is utilized for the annual military parade on September 19th, the day following Chile's Independence Day. The beatification ceremony also included a "reconciliatory Eucharist" in response to the palpable political divisiveness in Chile during this period.[66] The Pope's speech was interrupted by "the violent manifestations led by leftist groups who burned tires and shouted slogans against the Church."[67] Though the skirmish between the anti-Pinochet protesters and the police suspended the ceremony for several minutes, the Pope remained composed. His closing remark—"el amor es más fuerte" [Love is stronger]—is perceived by many to be an appeal for reconciliation among the Chilean public.[68] Sor Teresa's beatification thus had political overtones since it was the site of a protest by political dissidents against the Church and the State. Moreover, this ceremony highlights the complex relationship between the Church and de facto government during this period. As noted earlier, the

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[65] Today O'Higgins's remains are in a crypt in the Centro Cultural Palacio de La Moneda [Cultural Center of the La Moneda Palace], a subterranean space beneath the Plaza de la Ciudadanía [Plaza of the Citizenry] on the south side of La Moneda.

[66] "Juan Pablo II en Chile: viernes 3 de abril," Conferencia Epsicopal de Chile, www.iglesia.cl/papaenchile.

[67] "Hoy se cumplen 18 años de visita del Papa a Chile," *El Mercurio*, April 1, 2005, http://www.emol.com/noticias/nacional/detalle/detallenoticias.asp?idnoticia=177772.

[68] Manuel Cortés Gallardo, "Chile es un país privilegiado por el Santo Padre," *El Mercurio de Calama*, April 7, 2005,

Catholic Church in Chile was fairly autonomous of the State. Because of the hierarchies within this institution, many figures within the Church were complicit with the dictatorship while others opposed it, often being murdered in the process. The Pope's visit heightened an already complex relationship between the Church and regime. When the Pope arrived in Chile, he referred to "the aggression and siege that Chile has suffered and continues suffering" during his first speech at the airport.[69] The military government responded to this subversive statement by editing the Pope's overall message (from "Messenger of Life" to "Messenger of Peace"), eliminating "from the program a prayer for the assassinated [victims] in the National Stadium", and avoiding "the idea that the Pope came [to Chile] to refute [Chile as] 'a culture of death,' as the Chilean bishops had classified the military regime."[70] In an attempt to give the appearance of an alliance, Pinochet arranged for the Pope to stand with him on the balcony of La Moneda. Therefore, in *BMP* Sor Teresa—as a religious icon legitimated by the State—represents the complicated link that binds these institutions.

What do O'Higgins and Sor Teresa mean as wedded historical figures? Their union in *BMP* symbolizes the prominence of the Church and State in the 1980s, as well as how intertwined these institutions were. Through the portrayals of O'Higgins and Sor Teresa, Díaz again points to the elite that has always controlled Chile; O'Higgins, though illegitimately born, was the son of two aristocrats. But more importantly, Díaz signals how O'Higgins and Sor Teresa, as symbols of powerful institutions permeate Chilean

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http://www.mercuriocalama.cl/prontus4_nots/antialone.html?page=http://www.mercuriocalama.cl/prontus4_nots/site/artic/20050407/pags/20050407003739.html.

[69] Raúl Auth Caviedes, "Juan Pablo II y la dictadura," *El Clarín de Chile*, December 3, 2009, http://www.elclarin.cl/index.php?option=com_content&task=view&id=19288&Itemid=1.

[70] Ibid.

culture and in many ways control Chileans in the sense of who they pray to—for spiritual guidance or for the safety of the nation. And since the State promotes both these figures, the public inevitably prays to the regime.

## SOR TERESA/LUCÍA HIRIART DE PINOCHET PAIRING

In the third panel of *Sor Teresa, la lumpérica*, Díaz layers a transparency of Sor Teresa over an image of Lucía Hiriart de Pinochet, the wife of the former President of Chile, Augusto Pinochet (fig. 15).

The transparency was actually a photomechanical film cell that Díaz had prepared in order to print this image as a serigraph. According to Díaz, "I realized that the film was sufficient, the same photomechanical film. And that occurred by coincidence."[71] Moreover, how the images fit together was also happenstance; according to Díaz,

> It happened to me by coincidence that the amplification that I made fit almost perfectly with the other [...] Many of the [images] I was working on were on the table, in my workshop. And so this film stayed on top of the other, by coincidence, and the lips fit with the ones beneath. And so I placed the image like that [in the panel].[72]

This similar spirit of coincidence is also apparent in how he discovered Hiriart de Pinochet's image by walking in the city. During this period the military government regularly conducted marches in the streets and they would post large posters of Pinochet and his wife. Díaz collected these images because "they were very incredible because they were horrible photos that these people believed to be very beautiful, I mean, they were monstrous if one looks at them with the eye of a semiologist."[73] He was mostly

[71] Díaz, interview with the author.
[72] Ibid.
[73] Ibid.

interested in these images because of their historic value, because this was a "a document of the period [...] it was incredible what [the regime] themselves published."[74]

Of all the pairings, this one is the most difficult to decipher. In terms of approaching this as a collage, why juxtapose these women? Considering that this is the most direct reference to Pinochet in *BMP*, the ambiguity of the image behind Sor Teresa could be intentional. There is nothing in what comes through the transparency to suggest that this is Hiriart de Pinochet. Yet knowing that her image is there—confirmed during my interview with Díaz—infuses the piece with more subversion. During the dictatorship, women served the country by maintaining the conventional notions of women as defined by the family unit—

> The military government organized groups of mothers and wives (General Pinochet's wife headed the most important national organizations) who worked for the dictatorship by espousing the traditional values of family and patriotism [...] Socially, these women did not act as autonomous subjects but rather they participated as auxiliary support within a hierarchical family paradigm. Nuclear families were to support the great 'national family,' *la patria*, directed by the father figure Pinochet, purportedly to serve the will of God.[75]

In this scheme, Pinochet's wife was the feminine ideal since she was a mother and wife, as well as the supreme supporter of "the father" of Chile. Sor Teresa is a feminine ideal for women who are not yet mothers or wives: chaste and devoted to a patriarchal figure, be it Pinochet, the Pope, or God. Because of the co-mingling of Church and State, Sor Teresa as a religious ideal becomes a secular one, too. The path is clear—single women are like Sor Teresa until they get married and become Hiriart de Pinochet. Thus, Eltit's

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[74] Díaz, interview with the author.
[75] Robert Neustadt, *(Con)Fusing Signs and Postmodern Positions: Spanish American Performance, Experimental Writing, and the Critique of Political Confusion* (New York: Garland Publishing Inc., 1999), 26.

challenging of the role of women in 1980s Chile, explored later in this chapter, is so subversive and controversial.[76]

Whereas the pairing between Sor Teresa and Morandé produces a more jarring contrast, especially formally speaking, here the pairing between the saint and Hiriart de Pinochet blends. There is enough suggestion—by way of the hair, eye, painted parted lips, and the printed top—to suggest that the image behind Sor Teresa is of a different woman. But because both images align so well, it is difficult to see the face of the woman behind Sor Teresa. This blending may be an allusion to how both women were complicit to the dictatorship—Hiriart de Pinochet as the wife of the dictator and Sor Teresa as emblematic of the complicated alliance between the Church and State. Their blending points to a symbolic space both share and how both legitimize the state of exception enacted by the regime, a topic that will be explored in the following section.

But what are the implications this pairing when seen as a palimpsest? At first this pairing may seem conflictive since the superimpositions alter the reading of each image to the extent that Hiriart de Pinochet is rendered completely unrecognizable. This is in contrast to the cohabitive coupling of Sor Teresa and Morandé where each image was not diminished by the superimposition. Yet it is important to consider once more one's expectations with a palimpsest and how there are often pairings that are best left blurred. Taking into consideration what each image means, the blurring is now warranted; this pairing is thus more cohabitive than conflictive. The erasure of the image underneath is almost complete, giving dominance to the image above. Yet the image that is being

[76] All the women in *BMP* are not typical housewives since they each retain a certain power relative to their social spheres: Hiriart de Pinochet as the First Lady; Sor Teresa as an influential figure in the Church; Eltit

erased is the one that represents the present. This may be an indirect critique of Pinochet, implying that when history is written the past will consume him to the point of making him invisible, not invincible. Or this could be further evidence of a trope used by Chilean artists of this period, of infusing the past into the present in order to indirectly reference the present. According to Richard, "because the present is so restricted, the past becomes one of the most eloquent metaphorical sources" for artists.[77]

### THE PLACE OF SOR TERESA IN *BMP*

Sor Teresa is a means of understanding how the Church controlled the lives of Chileans. Since Díaz pairs her with Morandé, O'Higgins, and Hiriart de Pinochet, we gain a better understanding of the place of the Church during the dictatorship, and issues surrounding institutional power and gender. Rethinking the central argument of this section—how the Church controls the lives of Catholics and Chilean citizens during the 1980s—it is useful to reflect on the metaphorical frames involved in this control. In *BMP*, the frame is an entity that establishes limits while enabling one to see a selected portion. In this light, we can consider the frame in a myriad of ways. Morandé's murdered body is literally a frame since it clearly delineates a selected portion. Since Sor Teresa is depicted as a transparency and serigraph, she is also a frame because we can still see through to the layer beneath. This is a different type of frame since the portions that are visible are more select. For example, we see Hiriart de Pinochet's scarf and parts of her face through the fully transparent parts of Sor Teresa's transparency. Through the play with superimpositions—where Sor Teresa is depicted as different types of frames—Díaz

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as an artist; Morandé as an aristocrat. Future research should further develop the role of women in *BMP*,

illustrates the pervasiveness of the Catholic Church in 1980s Chile, especially in its capacity as an institution to control citizens. Sor Teresa as a prominent layer in many ways forces one to confront what the layers signify. In the next section I will expand the viewing space and consider other frames Díaz utilizes to confront the State as a controlling institution.

## Institutional Systems of Control—The State

### CHILEAN TERRITORY—LAND AS A FRAME

The State is another institutional agent of control in this piece. One symbol of State control within *BMP* is the Chilean territory. Díaz utilizes the land as a framing device of State control. He analyzes how the State exerts control over how citizens occupy the land, notably in their death.

The military coup d'état, which took place on September 11, 1973, "represented the worst political breakdown in the history of the republic."[78] After La Moneda had been bombed and Allende had committed suicide, the violence born from the uprising entered a new phase. Towards the end of 1973 a secret police was formed—the Dirección de Inteligencia Nacional [Directorate of National Intelligence], commonly referred to as DINA. This taskforce "kidnapped people at their homes, on the streets, at workplaces, at the university, or from other public places" and brought them to torture centers in the National Stadium and the infamous Villa Grimaldi in Santiago.[79] Tens of thousands of citizens, deemed subversive enemies, were arrested "and likewise tens of thousands of

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especially in contrast to the depiction of men in this piece.
[77] Richard, "Margins and Institutions," 31.
[78] Collier and Sater, *A History of Chile, 1808-2002*, 359.

Chileans were simply banished" joining the ranks of the disappeared.[80] The bodies of the victims would either turn up in mass graves or disappeared entirely, representing a double vanishing of the person and their body.

In this last respect, the State exercised their control of citizens during and after their death. The State has the power to literally make its populace disappear from the face of the earth because the nation's territory is the physical manifestation of the State's domain. Land denotes citizens living within the country's boundaries, like chess pieces on a board; in order to be part of the nation and enjoy, or suffer from, the rights of citizenship, a citizen must live within the borders. These boundaries are another framing device since they literally demarcate the State's power, highlighting what Chile is: the land and the people within the borders. Thus territory, for a government, is something that frames citizenship. But perhaps the most sinister fact is that since the territory belongs to the State they can utilize it to hide their crimes against the citizenry, as in the case with mass graves.

Díaz reacts to this totalitarian use of the land through a variety of depictions of Chilean territory. To begin with, in *Banco/Marco de pruebas* Díaz chooses to illustrate the most formidable landscapes in Chile: the Pacific Ocean, the Andes mountains, and the Atacama Desert (figs. 26-27). Díaz highlights the land as a frame through the depictions of Chile's natural boundaries; the mountains to the east and the ocean to the west stretch for thousands of miles from north to south. Though people inhabit islands in the Pacific as well as villages in the desert and mountains, life continues to be difficult

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[79] Macarena Gómez-Barris, *Where Memory Dwells: Culture and State Violence in Chile* (Berkeley, CA: University of California Press, 2009), 45.
[80] Collier and Sater, *A History of Chile, 1808-2002*, 360.

and highly unsustainable. Chile's borders are especially impenetrable and close the nation off from the rest of the world, converting this country into a veritable prison. Therefore, in referencing these natural borders Díaz underscores the de facto government's hostile and domineering stance in controlling the population during the dictatorship.

The desert presents another level of control in this scheme of landscapes. In addition to being a border, it is also barrier for the population since life is not very sustainable in this area; therefore, the population in the north has always been low. Perhaps because of this desolation, the desert was one of the stops on the Caravan of Death, a military operation initially organized to "revise and speed up the [legal] processes of the detained after the coup d'état."[81] However, the operation became one in which the regime executed their political opponents and had their bodies buried in mass graves or disposed in the ocean. The army unit made over forty trips, as it "traveled from town to town in a Puma helicopter, armed with grenades, machine guns and knives. The Puma landed in Cauquenes, La Serena, Copiapó, Antofagasta, Calama in northern Chile and at least one southern city."[82] Many of the bodies of the political prisoners were either buried in the desert or dropped from helicopters into the ocean. As vast bodies of sand and water, these cemeteries ensured the oblivion of the dissidents.

Perhaps the most unique landscape Díaz reproduces in *BMP* is of the open and empty graves in one cell of *Catálogo* (fig. 28). The eerie pits within this scene are in contrast to the flatness of the desert. This image of empty graves represents a reverse order that defies expectations. For example, when looking at an image of a grave, we

[81] "Caravana de la muerte," Educar Chile: El portal de la educación. http://www.educarchile.cl/Portal.Base/Web/VerContenido.aspx?GUID=123.456.789.000&ID=137995.
[82] "Flashback: Caravan of Death," *BBC News: Americas* (Tuesday, July 25, 2000),

usually read the cross and tombstone, move our gaze to the grass carpet beside these monuments, then shift our gaze away from the grave. In Díaz's rendition we begin at an empty grave and once we reach the cross, we know that there is no tombstone since there is no body. The image demands an essential question: what happened to the body?

As mentioned earlier, in many cases the bodies were buried together in mass graves. During the dictatorship, the country lived under the specter of discovering bodies. Less than a month after the coup, despite not having official detainment orders, the police arrested a group of agricultural workers in Lonquén, a small town south of Santiago. The regime repeatedly lied to the families of these workers regarding the whereabouts of their family members. In 1978, the bodies of fifteen men were discovered "through a soldier's confession to a priest" in lime kilns in Lonquén.[83] This became the first discovery of a mass grave of the disappeared and also one of many cases of injustice surrounding the disappeared since the perpetrators of this crime remain free. According to Pastor Mellado,

> This discovery was investigated by a judge who, in defiance of the venal behaviour of the Chilean judiciary, established the responsibility of members of the police force, though these were covered by an amnesty law and never had the slightest fear of being sentenced by the courts. The Human Rights Commission produced a book containing all the relevant findings, but the publication was prohibited. It was only in 1989 that the ban was lifted, and it was in response to the launch of this book that Gonzalo Díaz prepared the installation *Lonquén* [*10 años*].[84]

Exhibited eleven years after the discovery in Lonquén, this installation consisted of fourteen identical pictures and "a wood and wire retaining structure to give form to a

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http://news.bbc.co.uk/2/hi/americas/850932.stm.

[83] Greenlees, "Gonzalo Díaz," 96.

[84] Pastor Mellado, "The Chilean Novel of Gonzalo Díaz," 33-34.

mass of over one hundred numbered boulders."[85] The stones in this structure represent the victims of the tragedy. The disappeared are also referenced within a panel of *Zulema Morandé, la escritora* that includes "a patio in a cemetery where hundreds of persons were buried in 1973. In 1991, this patio was dug up so that the interred (*los desaparecidos*) could be identified."[86] Thus, during this period discovering buried bodies was a palpable reality. In many cases, a body was never recovered. Since the return to democracy in 1989, investigations like the one conducted by Judge Juan Guzmán, have confirmed the practice of disposing the bodies of political dissidents in the Pacific Ocean.[87] In this case, there are no recoverable remains, which deprive the families of a material burial. Regarding the victims of Lonquén, Pastor Mellado notes how their family members tried to claim their bodies only to be told that they had already been buried in a single tomb in the Melipilla Cemetery. For him, this is "punishment from the State for troublesome people who claim their right to identify the state of a body."[88] Though the location of the bodies of the disappeared is important, another pressing question is how it was possible to treat humans this way.

One way to approach this question is in rethinking Díaz's use of Morandé's murdered body, where Morandé becomes a symbol of detained political prisoners. In this

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[85] Pastor Mellado, "The Chilean Novel of Gonzalo Díaz," 28-30. Beyond the painting, each frame had a brass lampshade affixed to the top with a glass of water on the bottom ledge of the frame. Beneath each frame was a bronze Roman numeral. Each painting carried the same silk-screened inscription— "IN THIS HOUSE, ON 12 JANUARY 1989, GONZALO DIAZ WAS TOLD THE SECRET OF DREAMS."

[86] Julia P. Herzberg, "Recovering Histories: Considerations on the Practice of Twelve Artists," in *Recovering Histories: Aspects of Contemporary Art in Chile Since 1982 = Historias recuperadas, aspectos del arte contemporáneo en Chile desde 1982* (New York: Center for Latino Arts and Culture, Rutgers, the State University of New Jersey, 1993), 57.

[87] An article regarding Guzmán's findings illustrates a macabre rendition of how the bodies were prepared and ultimately thrown from helicopters. http://www.lanacion.cl/p4_lanacion/antialone.html?page=http://www.lanacion.cl/p4_lanacion/site/artic/20031122/pags/20031122213251.html.

case, what does Morandé's presence over Sor Teresa represent? According to Pastor Mellado, "the diagrams of the cases of Zulema Morandé and Sor Teresa put under judgment two judicial processes: one civil, the other canonical."[89] However, while Sor Teresa's process guaranteed her place as a revered symbol, Morandé's civil process marked her as someone whose death meant nothing to the State. In death, she received no justice for her murder; thus, Morandé is a homo sacer. For Agamben, a homo sacer is a person "who *may be killed and yet not sacrificed*"; this person's death is condoned because it is done by a sovereign power and because the homo sacer is a person essentially outside society.[90] Despite the fact that Morandé was a member of the elite, as a woman living in Chile in the 1910s, her husband and the patriarchal society that favored him defined her rights. Though it was her husband who murdered her, the State condoned the act by declaring him innocent, thus marking Morandé as a marginal citizen. In a similar vein, the disappeared are also homo sacer. Their citizenship status was suspended during the dictatorship as they were ostensibly tried as enemies of the military government. Since the regime's influence spread into the justice system, which was "shamefully acquiescent" during the dictatorship, the dissidents, like Morandé, would never have received a fair trial.[91] Therefore their murder, at the hands of the State, was acceptable.

The desert landscape, open graves, and the ocean symbolize how the de facto government regulated the life of its citizens even after they died. This brings to mind

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[88] Pastor Mellado, *Sueños privados, ritos públicos*, 9.
[89] Justo Pastor Mellado, "Sueños privados, mitos públicos," in *Banco/Marco de pruebas* (Santiago, Chile: Galería Arte Actual, 1988), 11.
[90] Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford University Press, 1998), 8.

Achille Mbembe's thoughts on necropolitics. Though Mbembe utilized the notion of necropolitics more in the sense of "the subjugation of life to the power of death" with the implication of non-state sovereigns in contemporary forms of necropower, the focus on regulating death rather than life is applicable in this section.[92] Though Foucault's notion of biopolitics implies the regulation of death, Mbembe's discussion surrounding necropolitics highlights a circumstance where death is the ultimate goal. In the case of the disappeared, their deaths and ultimate vanishing represent the realization of necropolitics, echoing the accurate yet tragic plea of the Chilean bishops who had stated that the regime had transformed Chile into "a culture of death."[93]

## THE BALUSTER AS A SYMBOL OF STATE CONTROL

Another symbol of State control Díaz addresses in *Banco/Marco de pruebas* is the baluster. Díaz analyzes and deconstructs the regime's version of democracy through this neoclassical motif, which serves as a framing device of State control.

*La batalla de Chile*, the 1973 documentary by Guzmán of Allende's final months in office, illustrates the literal destruction of State power. The coup d'état not only usurped Allende as the president of Chile but also prompted revisions to the concepts of the State and democracy. Guzmán's vivid imagery of the bombings of La Moneda, with the concrete balusters exploding into dust, ushered in a state of exception. For Agamben such a period is characterized not by "the chaos that precedes order but rather the situation that results from its suspension."[94] A year after the coup Pinochet, Commander-

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[91] Collier and Sater, *A History of Chile, 1808-2002*, 361.
[92] Achille Mbembe, *Necropolitics*, trans. Libby Meintjes, *Public Culture* 15.1 (2003): 39.
[93] Auth Caviedes, "Juan Pablo II y la dictadura."
[94] Agamben, *Homo Sacer*, 18.

in-Chief of the armed forces under Allende, assumed the presidency and immediately enacted measures to rebuild Chile.[95] His de facto government dismantled "such intermediate institutions as political parties and labor unions [in order] to establish direct authority."[96] Part of this national reconstruction also included repressing the population; for example, citizens were under "a state of siege, called a 9 o'clock curfew."[97] Perhaps the most sinister actions were the arrests of political prisoners, carried out by DINA. The detainment of these prisoners, discussed in the previous section, recalls Agamben's discussion of concentration camps as the primary example of a state of exception.

However, the regime maintained that their de facto government was still a democracy since Pinochet's intentions were to "move Chile toward a new, albeit, 'protected,' democracy."[98] The regime, perhaps in an effort to diminish their totalitarianism, followed the channels of democracy as they established their power. For example, the restored palace re-opened in 1981, reassuming its status as the headquarters of the Chilean president. The regime also did not obliterate the Constitution but rather revised it: the presidency would now last for eight years, Congress' powers became more limited, and "various institutional mechanisms [were established] to entrench military influence over future governments."[99] Most importantly, "the 'transitory dispositions' were to remain in effect for nearly a decade"; here the "dispositions" refer to Pinochet's

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[95] Following the coup, the military junta that had assumed power also agreed to rotate the presidency among each other. The group consisted of Pinochet, Admiral José Toribio Merino from the Navy; General Gustavo Leigh, from the Air Force; and General César Mendoza, from the Carabineros (the police). However, this idea "was soon shelved. By the end of 1974 Pinochet had arrogated the title of President of the Republic; the regime became an increasingly personal one [...] in 1981 he revived (for his own use) the old colonial title of Capitan General." Collier and Sater, *A History of Chile, 1808-2002*, 362.
[96] Thomas Skidmore and Peter H. Smith, *Modern Latin America*, 6th Edition (New York: Oxford University Press, 2005), 134.
[97] Ibid., 133.
[98] Collier and Sater, *A History of Chile, 1808-2002*, 364.

repressive acts.[100] This guaranteed a state of exception at the minimum until 1988, when Pinochet's eight-year term ended and a plebiscite would decide whether to continue with the military government. However, the changes made to the Constitution were met with resistance. Ex-President Eduardo Frei Montalva called this project "a case of science fiction, a joke on the country."[101] Frei Montalva's words underscore how sacred these democratic symbols are in Chile. In comparison to other Latin American countries, before the coup Chile had enjoyed a long democracy:

> Between 1818 and 1973, Chile experienced two major domestic conflicts: the 1891 civil war which split the ruling class around issues of political organization, and the 1920s crisis which marked the end of the oligarchical republic, the rise of the middle class, and the emergence of labor organizations[102]

Therefore, Chileans had strong faith in the symbols supporting this enduring democracy: the Constitution and the presidential palace. Because of this, the regime outfitted their government with these tokens of democracy; to the point where the state of exception "ceases to be referred to as an external and provisional state of factional danger and comes to be confused with juridical rule itself."[103] The state of exception, begun in 1973, was dressed with the cloak of democracy.

Díaz is fundamentally interested in systems of governance and how State power is transferred to paper and structures. For example, the Chilean Civil Code formed the basis of the "visual operation" of *Unidos en la gloria y en la muerte* [*United in Glory and in*

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[99] Collier and Sater, *A History of Chile, 1808-2002*, 364.
[100] Ibid.
[101] "Constitución 1980." Educar Chile: El portal de la educación. http://www.educarchile.cl/Portal.Base/Web/VerContenido.aspx?GUID=123.456.789.000&ID=138011.
[102] Sol Serrano, "Crisis and Renewal in Chile: 1970-1990," in *Recovering Histories: Aspects of Contemporary Art in Chile Since 1982 = Historias recuperadas, aspectos del arte contemporáneo en Chile*

*Death*], an installation exhibited in the National Museum of Fine Art in 1997.[104] The Civil Code is a "monument to the installation of the republic in Chile" that regulates the daily civic life of Chilean citizens.[105] In *BMP*, Díaz examines how State power is transferred to structures, particularly architectural elements like the baluster, which is a typical motif in neoclassical architecture. This style, evident in many governmental buildings in Santiago, "is associated with the birth of the Chilean republic and its political institutions."[106] Thus, State power is instilled in this type of architecture and as an extension of the State, architecture has the potential to frame civic life. Architecture of the State is a conceptual controlling mechanism that keeps the population in check and in order. For example, La Moneda has balusters along the top, proclaiming the importance of this space and creating the illusion of a fortress (fig. 30). Here the balusters are purely decorative devices that indicate supreme strength. Within a balustrade, a row of balusters that supports a railing, balusters go beyond mere decoration. In this light, the baluster as a weight-bearing element literally holds the building together.

The baluster is perhaps the most repeated symbol in *BMP*. It appears in three-dimensional form in the central installation. González Prendes, the artisan commissioned by Díaz, constructed two types of balusters: pristine and decayed. The nine newer-looking balusters are in a box to the left of the central workbench; to the right of the workbench is a trio of decrepit balusters, packed in dirt (figs. 31-32). The fourth decayed

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*desde 1982* (New York: Center for Latino Arts and Culture, Rutgers, the State University of New Jersey, 1993), 23.
[103] Agamben, *Homo Sacer*, 168.
[104] Pablo Oyarzún, "El poder y la gloria, el deseo y la muerte," in *Unidos en la gloria y en la muerte*, ed. Gonzalo Díaz (Santiago, Chile: Ediciones de La Cortina de Humo, 1997), 58.
[105] Ibid.

baluster is on the workbench, in the box with the neon light tube. According to Díaz, the arrangement of these balusters mimics a baluster-making scene—"effectively, the whole installation is done in one line. And so there is the first molding stage of the balusters, which technically is done like that, but here is appears only formally."[107] Therefore, the decrepit balusters mimic the first stage of the baluster-making process, where the balusters are inevitably uneven and unattractive. Once they arrive to the final stage, the balusters look pristine because they have finished the process.

Díaz also depicts balusters through black and white photographs (figs. 24; 33). The balusters appear either in groups or alone. Except for one depiction in *Catálogo* of decayed balusters, the rest of the illustrations are of new balusters. There is little context to the balusters in *Sor Teresa, la lumpérica*, especially since they are shown within a larger collage. However, in *Catálogo* there is a diversity of context. The third baluster depiction in *Catálogo* is a singular, new one that is partially in its mold. The close-up of this object offers a more intimate look at its curves and three-dimensionality.

A final rendition of the balusters in *BMP* is the baluster outline. This exclusively appears in *Zulema Morandé, la escritora* (figs. 34-36). Here the baluster outlines are red and large; depending on their orientation, they occupy most of the vertical and horizontal space, framing significant portions of their respective panels. Unlike the images of Morandé and Sor Teresa, this baluster outline represents a more complex frame since it is superimposed over multiple layers. For example, in the second panel the baluster is placed horizontally and frames numerous images: part of the measuring tape that is

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[106] Mari Carmen Ramírez, "Blueprint Circuits: Conceptual Art and Politics in Latin America," in *Latin American Artists of the Twentieth Century*, ed. Waldo Rasmussen (New York: The Museum of Modern Art, 1993), 162.

superimposed over the cemetery seen in *Catálogo*; a portion of a black background; the layering of a desert landscape also seen in *Catálogo*, Zulema Morandé's portrait, and a yellow piece of Mylar; and some writing beneath a red piece of Mylar. In the other panels the baluster is oriented vertically and frames a mathematical/scientific scheme. In the first and second panels, the baluster is superimposed over the imagery; it is possible that the baluster has been painted onto the glass, as in the case of other outlines. In the third panel, the other elements cover the baluster, since it appears that the baluster has been painted onto a black panel.[108]

In considering what the different depictions of the baluster mean, we can begin by thinking about how Díaz literally deconstructs the baluster's materiality, from a physical object to a photo reproduction to an outline. This is a metaphor of how Díaz deconstructs the State's power since the State constructs monuments with balusters "to install their vision of the whole, the domination of the totality."[109] The baluster, thus, comes to represent all the changes the regime made to Chile; notably, the modifications with the Constitution and La Moneda. And because these were adaptations made to the democratic practices under the state of exception, there is something inverted about the democracy Pinochet establishes.

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[107] Díaz, interview with the author. See Appendix 2 for his explanation of the baluster-making process.
[108] This outline is one of several seen throughout *BMP*. Other outlines include Morandé's body, the knife, the hopscotch grid, and the bandaged head. Future research should consider the implications of what these outlines encapsulate. For example, in the case of the horizontal baluster outline in the second panel of the Morandé triptych, what does it mean to think of a fragment of measuring tape, a cemetery, a desert landscape, a portrait of Morandé, and abstract writing simultaneously? Or does the outline in this case propose reading the images in sequence? What about the issue of collapsing all these distinct bits of imagery into the same historic period, thereby erasing their original historical context and leaving them with only *BMP* as a point of reference?
[109] Pastor Mellado, "Sueños privados, mitos públicos," 4.

Díaz reacts to the regime's revision of Chile through the decayed balusters; these objects in turn address the inversion ignited by the regime (fig. 32). They are in direct contrast to the pristine balusters; the cause of their decay remains unclear. Though Díaz asserts in our interview that these balusters look this way because they represent different stages of the baluster-making process, the contrast between the containers and the physical appearance of the balusters makes me believe that other interpretations are possible. Díaz's presentation of them packed in dirt inside an old container recalls an archeological dig, as if these balusters had been excavated. In this light, the balusters may be metaphors of a hidden truth waiting to be unearthed. Perhaps, the *BMP* balusters allude to balusters that were not destroyed during the bombing of La Moneda. When comparing the decrepit balusters to the pristine ones, it is apparent that the deterioration of the former prevents them from being used in new construction.

In the presence of the new neo-classical balusters, these decayed ones signal an inverted world. These balusters represent the ugly side of the revised Chile, illuminating the reversed world of the state of exception. In this inverted world commonly held beliefs are turned upside down. To begin with, the decayed balusters represent the vulnerability of State power. In his revised version of Chile, Pinochet enacted measures to secure his power and his form of democracy. However, his power was not entirely invincible. *La batalla de Chile* illustrates how the destruction of the presidential palace literally enabled Pinochet to build his own version of Chilean democracy. The decrepit balusters are a reminder that despite establishing laws and structures that are intended to endure through time, the State is ultimately vulnerable and nothing guarantees the State's power. Perhaps the decayed balusters are an allusion to the 1988 plebiscite where the dictatorship would

end by a vote, not a coup. Thus, in this inverted world, a decayed baluster rather than a new one represents justice.

The balusters also represent the illegitimacy of the new regime, calling attention to the false order they promote. Since Chileans had a strong faith in the symbols supporting that democracy, the Constitution and the presidential palace, tampering with these symbols is unthinkable and inverts the notion of democracy in Chile; which by extension questions the legitimacy of the new Chile. The manipulations made to Chilean democracy come after the murder of the legitimate democracy. According to Pastor Mellado, "with the 'death moment' of the democracy [...] the fiction of social preservation emerges."[110] Thus, this "fiction" is comprised of the changes done in the name of the nation. This theme will be explored in the following section.

## Resistance by Artist-Activists to Institutional Control

### THE STATE'S CAMPAIGN OF BIOPOLITICS: CONTROLLING THE USE OF PUBLIC SPACE AND THE APPLICATION OF CENSORSHIP

Daily life under Pinochet is characterized by biopolitics, in the sense that the regime's repressive measures were enacted to control the lives of citizens under the guise of protection. As noted earlier, the de facto government wished to "move Chile toward a new, albeit, 'protected,' democracy."[111] Considering that many proponents of the regime believed that before the coup Chile was on the brink of a civil war, these rules were enacted in order to safeguard the populace from future threats—even if it came at the expense of their freedom—and ensure the continuity of life. Foucault notes that with the

[110] Pastor Mellado, "Sueños privados, mitos públicos," 12.

emergence of biopolitics the management of life gains eminence over death: "now it is over life, throughout its unfolding, that power establishes its dominion."[112] The notion of State control is especially evident in Eltit's novel, *Lumpérica,* published in 1983. In this world, curfews are the norm and the State controls the spaces citizens occupy, like plazas; this is a public space since it is owned and maintained by the State for use by the citizenry. Moreover, the regime attempts to impose their sanctions on plazas and other public spaces so they may serve as urban decorations. During the 1980s in Chile "the public plaza becomes a superficial façade, a decoration, remodeled by those who represent the nation."[113] There is a clear distinction between the non-marginal and marginal figures in *Lumpérica* in terms of how they use the plaza. The non-marginal use it as a shortcut while the marginal reclaim it as public space. The plaza as an official State space during the day reflects how the regime's biopolitical agenda extends to controlling how and when citizens occupy public spaces. For Foucault, biopolitics is characterized by a shift where "the old power of death that symbolized sovereign power [is] now carefully supplanted by the administration of bodies and the calculated management of life."[114] Thus, during the day the de facto government controls how and when bodies move through this space. However, at night the plaza is a reclaimed public space: "the collective performance of ordinary citizens creates an aesthetic form that has the potential

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[111] Collier and Sater, *A History of Chile, 1808-2002*, 364.
[112] Michel Foucault, *The History of Sexuality: Volume 1, An Introduction*, trans. Robert Hurley (London: Penguin Books, 1998), 138.
[113] Robert Neustadt, "Diamela Eltit: Performing Action in Dictatorial Chile," in *Holy Terrors: Latin American Women Perform*, ed. Diana Taylor and Roselyn Constantino (Durham and London: Duke University Press, 2003), 123.
[114] Foucault, *The History of Sexuality*, 139-140.

to explode from within the boundaries of an oppressive authority."[115] The physical occupation of the plaza, with the citizens using their bodies in that performance, is one example of biopolitical resistance to biopolitical control of the State.

In addition to the repressive measures mentioned earlier in this essay, cultural life was also restricted after the coup: "during the early years of the dictatorship, censorship gagged literary and artistic dissension, creating a state of cultural blackout, *apagón cultural*."[116] Following the coup, many artists and intellectuals were either forced to leave universities and art schools, imprisoned, or went into exile. From 1973 to 1975, "the destruction of [Allende's cultural model] took the form of book burnings, whitewashing of murals, and the establishment of censorship which prohibited the mention of violence, sex, or poverty in the fine arts, to say nothing of political criticism." [117] The conceptual art proposed by artists like Díaz and groups like C.A.D.A. evaded censorship since the regime concerned itself with artistic forms like theater and folklore, which were deemed to be "more influential" over the general public.[118] However, artists like Díaz and C.A.D.A. still worked within censorship, activating coded languages and imagery. In an effort to save their art from the margins, many of these artists assumed the task to "re-weave a certain cultural, artistic, and aesthetic energy" amidst the repression.[119] For example, in 1981 C.A.D.A. undertook *¡Ay Sudamérica!* [*Oh South America!*], which involved tossing thousands of pamphlets from six airplanes as they flew over Santiago.

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[115] Amanda Holmes, *City Fictions: Language, Body, and Spanish American Urban Space* (Lewisburg: Bucknell University Press, 2007), 123.
[116] Neustadt, *(Con)Fusing Signs and Postmodern Positions*, 26.
[117] Shifra M. Goldman, *Dimensions of the Americas: Art and Social Change in Latin American and the United States* (Chicago: The University of Chicago Press, 1994), 255.
[118] Jacqueline Barnitz, *Twentieth-Century Art of Latin America* (Austin: University of Texas Press, 2001), 293.

The pamphlets discussed "the possibility for a better life. And it could not go further than that. It was an encoded language, where all knowledge had to be read between the lines and between the lines, let us say, [was] an anti-dictatorial issue."[120] According to the regime, these repressive measures were enacted for the sake of the citizenry: "outward peace and quiet, the *tranquilidad* frequently eulogized by the Junta and its publicists, quickly returned to Chile. To guarantee its continuation, the apparatus of a modern police state was systematically assembled."[121] Thus, in the spirit of biopolitics, repression was enacted in order to preserve life in the context of the redefined nation.

### MARKED FIGURES AND SPACES AS A FORM OF SYMBOLIC RESISTANCE

Artists reacted to the State's biopolitical control through marked figures and spaces, which Díaz refers to throughout *BMP*. The notion of marking is a play on words since "marco" [frame] from the title also functions as a verb, "marcar" [to mark]. One prominent mark in *BMP* is the tilted plus sign, seen in the corner of each cell in *Catálogo* (fig. 37). This plus sign is reminiscent of Rosenfeld's crosses in *Una milla de cruces sobre el pavimento* (fig. 21). This art action was a series of interventions, done throughout Chile and abroad, where Rosenfeld converted the dashes in lane dividers on streets and highways into plus signs by painting a white dash perpendicular to the lane divider. According to Eltit, Rosenfeld's objective was to

> Monopolize distinct public spaces (urban and landscape), repeating this action like a warning over these signals until this new signal was made

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[119] Morales T., *Conversaciones con Diamela Eltit*, 164.
[120] Ibid., 163.
[121] Collier and Sater, *A History of Chile, 1808-2002*, 360.

> into a recognizable element in our trajectories, in an attempt at modification that is both mental and [in the realm of] landscape.[122]

C.A.D.A.'s *No +* art action took a similar approach (fig. 22). In this intervention, they unfurled three images consecutively over a bank of the Mapocho River in Santiago. The images were of the word "no", a plus sign, and a gun. When read as a Spanish speaker, the images signify "no more violence." C.A.D.A. made other interventions with *No +* throughout Santiago. According to Eltit,

> The idea was that people would fill it in on their own: No [more] political prisoners, No [more] hunger, No [more] dictatorship. And that was the slogan to end the dictatorship. That was the moment in which the project was fulfilled, because that slogan was adopted by [political] parties, groups [...] you can still see it today in the street.[123]

The human rights movement adopted these crosses "during the military dictatorship [...] [as] a quick way to register opposition in urban areas under surveillance [...] this became a signature of the anti-Pinochet, pre-referendum movement of 1988."[124] Through these art actions, both Rosenfeld and C.A.D.A. reference a well-known practice in Chile—voting. Election ballots in Chile include dashes next to a candidate's name (or in the case of the 1978 referendum, next to "si" and "no") (fig. 38). In order to cast a vote, one must make a perpendicular dash through the horizontal one (similar to Rosenfeld's act), thereby making a plus sign. In this light, the *No +* campaign can be read as a literal reminder of how those opposed to the dictatorship should vote on the 1988 referendum: on the dash beside the "no" they should make a plus sign to state their opposition. Thus, Díaz's tilted plus signs reference both art actions from the 1980s and voting practices.

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[122] Ivelic and Galaz, *Chile, arte actual*, 213.
[123] Morales T., *Conversaciones con Diamela Eltit*, 163.
[124] Gómez-Barris, *Where Memory Dwells*, 62.

Marks in *BMP* also translate to the human body. According to Pastor Mellado, Díaz exhibits a "passion for marks" throughout this piece. For example, the artist reproduces Morandé's body as a container of marks and proceeds to mark Sor Teresa with this murdered body. In *BMP*, marks appear

> In the skin. In the skin-paper. In the paper-sidewalk. Small sidewalk. The condition of a secret shortcut. A passage. Passage of work. Of a mark on the arms to the mark printed on the drawing of an arm. The arm of the law. The story of Zulema Morandé. Sliced in the style of her husband, on the arms. Among so many other parts. From those marks, no one recovers, not justice, not the Chilean State. Not art criticism.[125]

In this instance, Pastor Mellado emphasizes how the marks work in concert with the perpetuator to violate the victim, as in the case of Morandé. Even after the marks heal, the scars remain, which may be a reason why no one ever "recovers" from such violence.

### DIAMELA ELTIT/ZULEMA MORANDÉ PAIRING

Yet, marks can also be seen as a form of resistance once the perpetuator changes, as exemplified in some of Eltit's performances. For example, in *Zona de dolor I* (1980) she visited a brothel in a working class neighborhood in Santiago (fig. 12). Her performance consisted of three parts. In the first, Eltit cut and burned herself on her arms. She then read from her unfinished novel, *Lumpérica*. In the final part of her performance Eltit hand cleans the pavement in front of the brothel.[126]

Eltit's self-mutilation from *Zona de dolor I* extends to her novel, where there is a full-page image of her arms with markings on them (fig. 39). These markings mirror the cuts on Morandé's arms, magnified in *Diamela Eltit, la degollada*. In this triptych Díaz illustrates two black and white portrait-like renditions of Eltit that seem to have been

taken from a television screen (fig. 4). In one, her face is in profile while in the other her face is almost completely frontal. In an essay about *BMP*, Díaz discusses this unique positioning: "And the only one in profile, Diamela Eltit, what is she doing there, what is her part, what role does she play (what role does she write) in this assemblage, in this ternary body (head, trunk, and extremities)?"[127] This passage highlights the issue of parts versus the whole in *BMP*. In the Eltit triptych, Díaz depicts Eltit only as a head, whereas Morandé is depicted without one. Moreover, Morandé's body has been chopped up and dispersed throughout the three panels. It would appear, then, that *la degollada* [the beheaded one] applies to both Eltit and Morandé since both of their heads have been severed. But why depict these women together and in this way? By seeing Morandé's body as parts, Díaz highlights specific areas of her body. For example, her wounded forearm is more noticeable in this triptych than it has been in other depictions, appearing in all three panels. Since Morandé's husband inflicted these cuts, Morandé did not have agency in the same way that Eltit does. Eltit's agency is directed towards empathizing with those who have suffered under the dictatorship. According to Richard,

> Voluntary pain simply legitimates one's incorporation into the community of those who have been harmed in some way—as if the self-inflicted marks of chastisement in the artist's body and the marks of suffering in the national body, as if pain and its subject could unite in the same scar.[128]

In this light, Eltit's cuts are perhaps a way of identifying with all of those who have been victimized by the regime. Moreover, when Eltit cuts herself in *Zona de dolor I*, she declares her control over her body and thus resists the State's attempts to control her

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[125] Pastor Mellado, "Sueños privados, mitos públicos," 14.
[126] Richard, "Margins and Institutions," 66-68.
[127] Gonzalo Díaz, "La caída de los graves: la patria y el padre," *Número Quebrado* 1 (September-December 1988): 18.

body. Therefore, in contrast to Morandé's cuts that signal her victimization, Eltit's emphasize her agency.

### DIAMELA ELTIT/SOR TERESA PAIRING

Eltit and Sor Teresa appear in each panel of *Sor Teresa, La lumpérica* (fig. 3). In each panel Sor Teresa is depicted in her famous portrait while Eltit appears in an image from her infamous performance from *Zona de dolor III*, where she boldly kisses a homeless man (fig. 13). This performance

> Presents the city and bodies, their meeting, their challenge, and their eroticism. In its way, this work maintains an ironic relation with the 'Hollywood kiss,' as it places itself outside the stereotypes and dominant canons. The street encounter between Diamela Eltit and an indigent vagabond is sealed with a kiss.[129]

In the second panel, Eltit's image is superimposed over Sor Teresa's in such a way that neither face is completely obstructed. Moreover, because Sor Teresa appears upside down, with her gaze now looking towards the right, it seems as though she is looking at Eltit. This is an unusual concession in comparison to the other superimpositions, since not only are both faces still visible but they seem to be in direct dialogue.

In terms of collage, why bring these two women together? They are unrelated in terms of history and moreover, their places in Chilean culture are diametrically opposed. Through the title of this triptych, Díaz announces a bold juxtaposition. In our interview Díaz stated that the nicknames within each triptych title —*lumpérica*, the writer, and the beheaded one—are meant to be interchangeable. At first it would seem that Eltit should

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[128] Richard, "Margins and Institutions," 68.
[129] "Francisco Smythe, Arturo Duclos, Patricia Figueroa, Eugenio Dittborn, entre otros en el Museo Nacional de Bellas Artes / Arte de los Ochenta y Grupo CADA en la colección del MNBA," PORTALdeARTE.cl, http://www.portaldearte.cl/agenda/mixta/2007/francisco_smythe.html.

be associated with *lumpérica*, since this is the title of her novel. In comparison to the other triptychs, this one is the most dense and thus perhaps most suggestive of the world within that novel. Perhaps since Eltit already had her own triptych, she could not be the namesake of *Sor Teresa, la lumpérica*. Though Eltit is one of the only figures in *BMP* that was alive during the making of this piece, to some extent Sor Teresa was as well, having been revived by the Catholic Church through her beatification in 1987. Perhaps the juxtaposition and superimposition of both women suggests the presence of the past in the present. And just as other pairings with historical figures are rooted in the past, this pairing emphasizes the present.

Perhaps Díaz is juxtaposing Sor Teresa's conformity with Eltit's transgression and desire to break away from social conventions, notably those that keep upper middle-class women from kissing homeless men in public. According to Eltit, she was interested in creating a cinematic kiss in order "to test the consistency of a work, of everything, of myself, of all of feminism, a series of things that were affecting me at that moment."[130] Eltit broke many conventions with this art action, notably the notion of a sacred kiss shared among lovers. According to her, "there is not one difference between my ex-boyfriends, whom I have kissed a lot, and let's say, this man."[131] This statement underscores the rules that dictate whom Eltit should and should not kiss, according to her social standing; therefore, to acknowledge that all the kisses were the same makes the men equal in her eyes, suggesting that a homeless man is as good a lover as a man of her own social class. Moreover, Eltit's public performances subvert the duties of Chilean women under the regime—working in groups organized by the regime in order to support

[130] Morales T., *Conversaciones con Diamela Eltit*, 167.

the national family headed by Pinochet. Sor Teresa's deeds endeared her to the regime because they fulfilled all the requirements of a dutiful woman. By contrast, as a woman working autonomously in the street to challenge notions of femininity under the dictatorship, Eltit's artistic practices and literary pursuits transform her into a woman resisting institutional control.

### *CHILE CREA*: A BELIEF AND CREATIVE IMPULSE TOWARDS DEMOCRACY

A final example of marks as resistance in *Banco/Marco de pruebas* is the secondary text that appears near the installation's title (fig. 23). In both exhibitions of *BMP*, a waist-high transparent partition greeted the viewer as they approached the central installation. As stated earlier, the installation's title was affixed to the partition in black lettering; the "B" and "N" from Banco were crossed out and an "M" and "r" were added in smaller, cursive font to spell out *Marco de pruebas*. A horizontal neon tube was affixed to the top of the partition, shining blue light on the installation's title. According to Díaz, in the first exhibition the partition contained two elements missing in the second: an ax hanging from the edge of the glass; and a press used to "join boards that you are uniting in order to make a larger board."[132] Below the main title in both exhibitions was a seemingly unaffiliated text: Chile Crea. This phrase appeared in red, capital letters, and at a 45-degree angle to the main title. An initial reading replaces Díaz's name as the creator of this piece, especially since the piece can be read as "Chile Crea Banco/Marco de

[131] Morales T., *Conversaciones con Diamela Eltit*, 169.
[132] Díaz, interview with the author.

pruebas" [Chile Creates Banco/Marco de pruebas]. Examining the historic significance of this phrase will illuminate its presence in this installation.

"Chile Crea" was a protest slogan used throughout the 1980s, first by underground movements who organized cultural activities and later in public activities that were explicitly anti-Pinochet. This phrase can be translated in two ways: Chile believes or Chile creates. As with C.A.D.A.'s *No +*, this phrase can only be completed, conceptually, by the viewer adding their own ending. Recalling Genette's theory of intertextuality—"the actual presence of one text within another"—in the case of "Chile Crea" various interpretations exist within each other.[133] Because of this multiplicity of meaning, this phrase evaded censorship while still participating in the resistance movement.[134] According to Díaz,

> In the moment in which I exhibited this work, there was a political project by many artists in Santiago who were involved in something called "Chile Crea," which signified an opposition to Pinochet. It seemed important to me and [...] so I placed "Chile Crea" on the glass.[135]

The artists participating in this project are a testament to how the visual arts survived and thrived despite the regime's restrictions. According to Sol Serrano, "artists played a major role in recovering democracy, not simply as creators of politically engaging art, but rather as autonomous actors in a political process that was intrinsically cultural."[136] Therefore, the "Chile Crea" campaign represents a mission to reclaim democracy.

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[133] Genette, *Palimpsests: Literature in the Second Degree*, 1-2.

[134] "Chile Crea" was also part of an era of slogans. Díaz was one of several participants in *Chile Vive*, an exhibition that took place in Madrid in 1987. "Chile Crea" as well as variations on "No +" appeared in exhibition titles like the 1988 show at the Galería Carmen Waugh in Santiago titled *41 Artistas Por el No*. Future research should engage in the significance of these slogans during this period, their presence in artistic practices, what this era of slogans meant as a means of artistic solidarity, and how Genette's theory of intertextuality fits with systems of representation under regimes of censorship.

[135] Díaz, interview with the author.

[136] Serrano, "Crisis and Renewal in Chile: 1970-1990," 29.

A festival titled *Chile Crea* took place in July of 1988, a few months before the plebiscite to extend military rule. This gathering was promoted as "an international encounter of art, science, and culture on behalf of Chilean democracy."[137] During this weeklong festival, which took place throughout Chile, thousands of people participated in a variety of cultural activities. A text, published in relation to the festival, is this movement's manifesto. Authored by a Chilean commission on human rights, the book presents critiques and recommendations on various texts. For example, the section on "Los Derechos económicos, sociales y culturales en Chile: Un análisis de dos fases" [Economic, Social, and Cultural Rights in Chile: An Analysis in Two Phases] reviews how the regime's laws have impacted cultural life in Chile. According to the authors, "the following texts present themselves, they simply illuminate some of the spaces of humanity that can and should be open to every man and women of this land, to make into reality the instruction of 'Chile Crea'."[138] Thus, the movement promotes freedom and democracy for Chilean citizens. The formal tone of these writings represents a rational way to combat the dictatorship and marks the movement as one dedicated to the democratic process. This falls in line with one translation of "Chile Crea" as "Chile believes." In this interpretation, "Chile Crea" could be a reference to the impending plebiscite of 1988 in which Chileans would vote on whether to prolong military rule and by extension keep Pinochet as president. This interpretation further supports this notion of citizens reclaiming democracy since it reflects how the populace, despite having

[137] Goldman, *Dimensions of the Americas*, 263.
[138] *Derechos humanos en Chile: diagnóstico y propuestas*, Chile Crea: Encuentro internacional del arte, la ciencia y la cultura por la democracia en Chile (Santiago, Chile: Comisión chilena de derechos humanos, 1988), 9.

witnessed the regime seize Chile's democracy for their own purposes, continues to believe in the democratic process as the way to oust Pinochet.

A second translation of "Chile Crea" as "Chile creates" is tied to the installation as a liberated space. Díaz utilizes this slogan to mark the installation as a space that is autonomous of the controlled Chilean land surrounding *Banco/Marco de pruebas*. In the decade-long campaign to reclaim democracy, *BMP* becomes a space emancipated from the controls of the regime. Díaz thus transfers the resistance-movement origins of the "Chile Crea" slogan to this installation. When visitors walk into this space, as they did in its first exhibition, they entered a zone that, metaphorically, was not controlled by the regime. If the "Chile Crea" slogan is applied to symbolize the entire interior, then the space becomes a place where one can resist against the regime just by walking through. Moreover, people are literally marked on their bodies with the "Chile Crea" logo as they pass through since this text floats over the entire installation. Regarding works by Alfredo Jaar, like *The Fire the Next Time* (1989), Beverly Adams notes how

> The viewer's moments of togetherness and separateness with the images in the lightboxes, coupled with blank spaces, difficult viewing positions, mirrors, etc., not only prevent any unified perception, but also inject the spectator into the space with the objects, making the spectator a temporary and additional fragment.[139] (fig. 40)

In *BMP*, the viewer is also "injected" into the space, thereby becoming a part of the work as well as a part of the mission to bring democracy back to Chile, one liberated space at a

[139] Beverly Adams, "Installations," in *Encounters/Displacements: Luis Camnitzer, Alfredo Jaar, Cildo Meireles* (Austin, TX: Archer M. Huntington Art Gallery, College of Fine Arts, The University of Texas at Austin, 1992), 30.

time.[140] As a freed space, *BMP* is similar to the zone Joseph Beuys established during *Bureau for Direct Democracy* (1972), an installation at Documenta 5 (fig. 41). In this piece Beuys established a space where people could freely discuss "the idea of direct democracy through referendum and its possibilities for realization."[141] Though Díaz is not a performance artist, the fact that people enter a liberated space and are marked as having been liberated speaks to a more conceptual yet active performance. Also, there is a sense of resistance to biopolitics through the reclaiming of one's body by passing through this installation.

[140] Adams also notes how Jaar's installations "are in a sense perpetually unfinished." (30) Future research should analyze how *BMP*, because of the element of the viewer within the installation, is also an unfinished work or to borrow Umberto Eco's term, an "open work."

[141] Joseph Beuys and Dirk Schwarze, "Report on a Day's Proceeding at the *Bureau for Direct Democracy* (1972)," in *Participation*, edited by Claire Bishop (London: Whitechapel; Cambridge, MA: The MIT Press, 2006), 120. Future research can further elaborate on the role of installations as sites for promoting democracy as well as Beuys's influence on Díaz.

## THE EXHIBITION AND POST-EXHIBITION LIVES OF *BMP*

### *BMP*'s Exhibition History Since 1988

#### THE FIRST EXHIBITION: 1988, SANTIAGO

*BMP* was first exhibited in *Banco/Marco de pruebas*, a show that took place at the Galería Arte Actual in Santiago, Chile. This gallery no longer exists, but the space eventually became part of the Museo de Artes Visuales [Museum of Visual Arts] (MAVI). The exhibition lasted from June 21st through July 17th of 1988 and featured the central installation, *Catálogo*, and the three triptychs (*Sor Teresa, la lumpérica*; *Diamela Eltit, la degollada*; *Zulema Morandé, la escritora*). According to Díaz, the concept for this exhibition was developed in reverse:

> I narrated to [Pastor Mellado] what I wanted to do. He wrote completely blindly, he wrote about an artwork that did not exist. Once I received the text, from that text I made the images [in the exhibition catalog]. And then I made the artworks in the exhibition.[142]

Pastor Mellado's essay, titled "Sueños privados, mitos públicos" was written in Paris in April 1988. It contains sections with titles, such as "La prueba del marco" [The Test of the Frame], "Escribir" [Write], "Residuos" [Residues], and "Instalación" [Installation]. In these essays he engages the concepts central in developing *BMP*; yet because of the nature of the project the text does not provide details about the actual work or exhibition. An exhibition catalog is often a holistic resource on an artwork since it incorporates the essays that address the piece from an art historical perspective as well as images from the

[142] Díaz, interview with the author. Though the images within the *Banco/Marco de pruebas* exhibition catalog contain captions, these texts do not illuminate the content. According to Díaz, the captions "do not want to 'say' in all their textual extension what 'we will be seeing' throughout the image [...] they counter-

actual exhibition; as a historical record, an exhibition catalog is thus very much about the moment in which the piece was exhibited. By contrast, the catalog for Díaz's show at Arte Actual outlines the process of developing an artwork; therefore, the *BMP* catalog is most useful when thinking about the implications of the work, rather than the work itself.

### SALE, TRANSFER, AND RECONSTRUCTION OF *BMP* BY THE ARCHER M. HUNTINGTON ART GALLERY

A few months after the *BMP* exhibition closed at the Galería Arte Actual, Ramírez traveled to Chile and met with Díaz.[143] As she recalls,

> From the beginning I realized that he was an artist of significance, that [*Banco/Marco de pruebas*] was a work of museum proportions. It was not a small work that just anyone could have, but rather it was a work that really needed a museum, it was a complex work.[144]

Though she saw neither *BMP* nor *Lonquén 10 años* fully installed, Díaz showed her parts of the installations as well as photographs. When she returned to Austin, she was considering both installations. She wanted *Lonquén 10 años* initially because,

> To me it was much more concise in its significance, it had to do directly [...] with the uncovering of the violent incidents that Pinochet's regime wanted to erase. It responded to a concrete political episode. And from an aesthetic, formal, and conceptual point of view it seemed to me that this piece assembled itself better.[145]

However, when Ramírez proposed purchasing *Lonquén 10 años* to the Huntington, one key logistical problem surfaced—the stones in the large structure. Because of the weight

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say, and in general, un-say, permitting in the void *those vanities*—in the programming of the 'montage line'—a third grade of staging a test." Díaz, "Cuestión preliminar," 2.

[143] In our interview Ramírez states that she went to Chile in the fall of 1989. This date makes sense, considering that *BMP* and *Lonquén 10 años* had already been exhibited, allowing her to see elements of both pieces. However, this travel date does not match up with the exhibition dates for *Abstracción-Figuración, Figurative-Abstract*, which opened in the fall of 1989. Therefore it is more probable that she travelled to Chile in 1988, in between the exhibitions of *BMP* and *Lonquén 10 años*.

[144] Ramírez, interview with the author.

of the stones, it would have been too expensive to ship them from Chile. And once the museum began to think about searching for similar stones in Texas or other parts of the country, purchasing *BMP* seemed like a better option. Therefore, Ramírez made arrangements to purchase the central installation, *Catálogo*, and one triptych (*Sor Teresa, la lumpérica*).

Díaz does not remember much about the sale, though he notes that it was a "complicated" transaction.[146] Regarding why all the triptychs were not sold to Ramírez, Nury González, an artist and Díaz's companion at the time, speculates that *Diamela Eltit, la degollada* may not have been for sale. Mario Fonseca—an artist, curator, and art critic—did the photomechanical processes for *El Kilómetro 104* and *¿Qué hacer?* [*What is to be Done?*] (1984). For these projects, Díaz paid him with the originals. Thus, González speculates that one of the triptychs—*Diamela Eltit, la degollada*—had been promised to Fonseca in exchange for his services.[147] Ramírez states that she acquired only one of the triptychs because she thought having more would be excessive and would undo the balance of the piece:

> It seemed to me that the proposition was summed up by [one triptych]. If I had bought the other two triptychs it would have become redundant and we would have needed more space than we had. And of course I wanted the work to be seen.[148]

Moreover, according to Ramírez *Catálogo* and the triptychs were all complimentary pieces to the central installation of *BMP*:

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[145] Ramírez, interview with the author.
[146] Díaz, interview with the author.
[147] Nury González, interview with the author, December 17, 2009, Santiago, Chile. Translated by the author.
[148] Ramírez, interview with the author.

> If they had been an integral part of the work I would have had to have bought all of them and I would have needed to install it all exactly as it had been the other time. But that was not the case; rather they were pieces that were related to each other. And that is how I justified it. I justified that we were buying this installation, that is *Banco/Marco de pruebas* and the diptych, and that these pieces were related and amplified the work's context.[149]

Once Ramírez had settled on the pieces she wanted to purchase, she set in motion the Huntington's acquisition of *BMP* from Díaz.

Almost a year after the first exhibition ended, the Huntington's Conservation Department sent Ramírez a memorandum regarding their concerns over installing *BMP*. The report highlights the problems with the water-filled box of balusters:

> The open pool of water in this installation would further elevate the moisture content of the air in the building [...] containers of water in the second floor galleries of the HRC are a potential hazard for the artworks on the first floor [...] standing water will inevitably foster the growth of algae and other organisms [...] monitoring and keeping the water filled to the proper level would require extra staff time on a regular basis, as well as subjecting artwork in the area to the risks associated with draining, cleaning, and supplying fresh water to the container in the installation.[150]

The Huntington replaced the water with a sheet of Plexiglas. According to Ramírez, this gave the box "a very polished surface and appeared as if it were water"[151] (fig. 42). Another significant change was the closing off of the entryway. Even though by 1989 installation art had been exhibited throughout the world and was a well-known genre, the appearance of *Banco/Marco de pruebas* at the Huntington was still met with many reservations, especially concerning safety. Ramírez recalls,

> [Installations] were very radical works because they took us out of what was customary, which was exhibiting a work on the wall, like a painting,

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[149] Ramírez, interview with the author.
[150] Memorandum from the Conservation Department, 12 June 1989. Gonzalo Díaz Artist File, Blanton Museum of Art.
[151] Ramírez, interview with the author.

> which is very easy, you put it on a wall. But now you had to think about the space, with all those strange objects and that people could trip; problems with security, problems with people robbing things; the neon [light tube] could be broken, people could trip over the balusters.[152]

Therefore the entryway that had been completely open in the first exhibition, allowing for people to walk through the installation, was replaced by a glass partition in the second exhibition (fig. 43). The new partition mimics the partition with the title and neon light tube in terms of height and size. Throughout all these modifications, the Huntington was in constant contact with Díaz. According to Ramírez, "we consulted everything with Gonzalo. Moreover, we submitted plans to him and he modified them."[153]

A couple of weeks after receiving this memo, Ramírez received a letter from Díaz with the "contrato de compra/venta" [purchase/sale contract] attached. Díaz requested

> A letter from the Archer M. Huntington Art Gallery, or better yet, the University, where the Museum solicits from me, as a loan, the installation 'Banco-Marco de Pruebas' to be exhibited with the Museum's collection. It is important for this case, that the letter indicate that this concerns an installation, since the authorities do not consider this genre to pertain to the 'fine arts,' and therefore, the objects would require a simple [note of] permission.[154]

The contract lists what Díaz sold to the Huntington: an installation titled *Banco/Marco de pruebas*, a triptych (three panels of 69 cm x 91 cm with a carved wooden object, attached to each frame), and a piece titled *Catálogo* (228 cm x 166 cm with a hanging iron and wooden object).[155] Below this list, Díaz details the contents of the installation:

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[152] Ramírez, interview with the author.
[153] Ibid.
[154] Gonzalo Díaz to Mari Carmen Ramírez, 30 June 1989. Gonzalo Díaz Artist File, Blanton Museum of Art.
[155] This is the first formal declaration I have read where *Banco/Marco de pruebas* is the title of the central structure. Also, by now Sor Teresa was dropped from the triptych title; it would be shown at the Huntington as *La lumpérica*.

> a) one iron box (198 cm x 69 cm x 23 cm); b) nine stuccoed balusters; c) one baluster in a manual lathe with neon; d) one work table for the lathe; e) one sand-filled box with three unstuccoed balusters; f) two framed pieces (213 cm x 127 cm, each one); g) one carpenter's press with a fluorescent tube.[156]

According to the letter the total value of these works is $7, 350.00 USD; this does not include packing and shipping costs. Díaz requested the Huntington to deposit this amount into his account with the Chemical Bank in New York City.

The final step in the transaction between Díaz and the Huntington was the arrival of *BMP* to Austin in September 1989, registered in a condition report. All six works on paper (three triptych panels, two diptych panels, *Catálogo*) arrived "buckled and rippled due to moisture."[157] The glass on *Catálogo* broke during shipping, the "damage probably occurred because the artwork was face down in the bottom of the crate with about 2,000 pounds of weight on top of it."[158] Due to this damage, the surface of *Catálogo* "was scratched with glass shards [and] small shards of glass are imbedded in the artwork itself."[159] The neon piece, as well as the tail of a miniature horse, also arrived broken. The Huntington conservators did all the repairs to *BMP*.

## THE SECOND EXHIBITION: 1989-2001, AUSTIN

Despite an inauspicious arrival to the Huntington, *Banco/Marco de pruebas* was exhibited in *Abstracción-Figuración, Figurative-Abstract: Selections from the Latin American Collection*. The show's long exhibition period—September 5, 1989 to June 2001—is due to the nature of this exhibition. It was not a temporary show but rather a re-

[156] Purchase/sale contract, 30 June 1989. Gonzalo Díaz Artist File, Blanton Museum of Art.
[157] Condition report, 26 September 1989. *Banco/Marco de pruebas* Object File, Blanton Museum of Art.
[158] Ibid.

installation of the Latin American art collection. Considering that the condition report lists extensive damage, *BMP* was not exhibited until after the show's opening. According to Sue Ellen Jeffers, the Manager of Collections for the Blanton, "the piece was installed later than the opening of the *Abstraction-Figuration* show because it had to be repaired and then it took awhile to get it all installed," partly because of the room that was made for the central installation.[160]

The Huntington divided its exhibition space over two buildings—the Art Building showed temporary exhibitions while the HRC exhibited the permanent collection. *Abstracción-Figuración, Figurative-Abstract* took place on the second floor of the HRC. From the exhibition photographs it seems that *Catálogo* appeared to the left of the central installation room. According to Ramírez, the triptych was to the right of the installation. This exhibition was a re-installation of the permanent collection of Latin American art because before Ramírez's arrival in the late 1980s, the collection was exhibited alongside the William J. Battle Collection of Plaster Casts. Despite being a re-mounting of the permanent collection, Ramírez developed an exhibition concept: "The pieces selected for the present installation exemplify the rich interplay between figurative and abstract modes of representation that has characterized artistic production in Latin America in the last three decades."[161] In this exhibition, Ramírez situated Díaz among artists like Dittborn, Luis Camnitzer, and Miguel Angel Rojas; thereby expanding the perception of Díaz, from a Chilean artist commenting on 1980s Chile to a Latin American artist among a network of other artists from this region. By extension *BMP* also gained a new context

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[159] Condition report, 26 September 1989.
[160] Sue Ellen Jeffers, email message to the author, April 26, 2010.

as it wass integrated into the larger constellation of works in the Blanton's permanent collection of Latin American art.

## OTHER EXHIBITIONS—2002, AUSTIN; 2006, SANTIAGO

In the twenty-first century, only fragments of *Banco/Marco de pruebas* have been exhibited. *La lumpérica* was part of *time/frame*, an exhibition at the Blanton in 2002 that showcased a wide scope of the museum's permanent collection. This show—lasting from January 25 through July 14, 2002—took place in the ART Building. Fifty works by both Latin Americans (Díaz) and non-Latin Americans (Anselm Kiefer) were featured. This exhibition was "the second in a two-part exhibition exploring how 20th-century artists have questioned, interpreted, and reflected temporality in their art."[162] In comparison to *Abstracción-Figuración, Figurative-Abstract*, this exhibition positions Díaz among a wider network of artists and around the more specific issue of temporality. While in Ramírez's show, *BMP* was utilized as an example of conceptualism and the use of abstract and figurative imagery, in *time/frame* the Sor Teresa triptych summons Díaz's interest in reviving history in order to discuss the present.

The most recent exhibition of an artwork from the *Banco/Marco de pruebas* project was of the third panel in *Diamela Eltit, la degollada* in the exhibition *Pie de Página: Mario Fonseca / Francisco Zegers y la Escena de Avanzada*. This show took place at the MAVI in the fall of 2006 and featured the collections of Fonseca and Zegers as records of the Chilean art scene from 1974 to 1994. The curators were concerned with

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[161] Exhibition catalog, no date. *Abstracción-Figuración, Figurative-Abstract* Exhibition File, Blanton Museum of Art.
[162] Winter/Spring 2002 Exhibitions Newsletter, no date. *time/frame* Exhibition File, Blanton Museum of Art.

> Recovering part of the editions produced by Fonseca and Zegers, considering their importance as publications of Chilean art and how they have not been compiled or diffused until today. The curators work with two main points: the figure of the editor [...] [and] circulation.[163]

The third panel of the Eltit triptych was published in the exhibition catalog and appears on the checklist, as part of the MAVI's collection. Other works by Díaz were also featured in the catalog: *Project in progress* (1983) and *Kamuflaje vs Kosmética* (1984) [*Camouflage vs Cosmetics*]. Ironically, through this exhibition *BMP* returns to its first exhibition site since the space of the Galería Arte Actual has been integrated into the MAVI. This return to origins also translates into the context of this show. In contrast to the Huntington/Blanton exhibitions, here Díaz is situated among his contemporaries and peers. Also, the essence of *Banco/Marco de pruebas* as a record of 1980s Chile resonates with *Pie de Página's* mission.

## Post-Exhibition Life—Defining *BMP* and the Role of the Second Archive

### WHAT IS *BANCO/MARCO DE PRUEBAS*?

During its exhibition life, *BMP* progressively diminished in size: from first being exhibited as a large conglomerate of work—an installation, three triptychs, one large mixed media piece—to finally being shown as one triptych panel. Yet, what really defines *Banco/Marco de pruebas*—is it an exhibition, a single artwork, several artworks; all of these choices or only some? In order to approach this question, it is helpful to return to the moment of rupture—when the Huntington acquired *BMP*. As discussed earlier in

[163] "Pie de Página," Museo de Artes Visuales, http://www.mavi.cl/exposiciones/2006/pie_de_pagina.html.

this chapter, the main reason Ramírez bought only one triptych was because the triptychs (as well as *Catálogo*) were auxiliary pieces:

> [In] my discussion with Gonzalo, *Banco/Marco de pruebas* was the work with the balusters; that is, the workbench with the two baluster boxes and the diptych. The remaining works were complimentary pieces that he had made, they were part of the [first] exhibition, but it was like they [supported] *Banco/Marco de pruebas* but were not part of that work.[164]

If the thrust of *BMP* as a project has seemingly always been with the central structure, then no meaning was lost between the first and second exhibitions of *Banco/Marco de pruebas* since the installation for the most part remained intact. And despite having been exhibited in two locations for almost thirteen years, the installation retains its own meaning because Díaz conceptualized it as a unit. For Ramírez, this conceptualization is essential to the piece's longevity; if done correctly, an installation can be mounted anywhere and anytime since the artist has already taken into account how the piece functions within itself. Thus, even if the central installation in *BMP* has been on view for extended amounts of time and in faraway locales it does not become stale:

> There are installations that are considered ephemeral; they are made for a given moment or for a specific exhibition or occasion. And so when the end comes they are removed and disappear. But when an installation is conceived in terms of being an integral work, time does not affect it at all. And even though the work is not on view and is later exhibited, that is after the conditions are maintained, the work continues to speak in those same terms and with the same richness. That is not depleted, in any case, it grows in so far as people understand more regarding what the artist is about, what the work is about.[165]

*Banco/Marco de pruebas*—the central installation—could therefore be exhibited today in a new space and still maintain its message and integrity.

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[164] Ramírez, interview with the author.
[165] Ibid.

Though I am not denying that Díaz created the central installation with the idea that it should function as an autonomous unit, the unorthodox birth of this project may contradict that autonomy. As discussed throughout this paper, the exhibition catalog for *Banco/Marco de pruebas* functioned as the blueprint for the works that would ultimately be on view in Arte Actual. According to Díaz, the images within the catalog were like "a plan for the artwork, like an outline for the piece [...] all those little prints I made were a work outline."[166] Therefore, the central installation, *Catálogo*, and the three triptychs were born from the same nexus of imagery—the exhibition catalog. In this sense, it seems that in order to appreciate the project as a whole—as it was originally conceptualized in the catalog—it is necessary to view *BMP* as it was displayed in the first exhibition. Regardless of what *Banco/Marco de pruebas* refers to (an exhibition, installation, catalog, etc.), all the artworks conceived in this project are interconnected and illuminate each other's significance because they share origins. Considering that one of the artworks, *Catálogo*, actually contains the images from the exhibition catalog further underscores the need to see all the works together since this piece is a guide to the other pieces, like a legend on a map. It is difficult to measure if any meaning was lost when *Sor Teresa, la lumpérica* or the lone panel from *Diamela Eltit, la degollada* were exhibited. However, due to the complexity and baroqueness of these works I am confident that the experience of viewing them would have been enhanced had they been shown among other works from the *BMP* project.

[166] Díaz, interview with the author.

## DISPERSAL OF *BMP* AND THE EMERGENCE OF THE SECOND ARCHIVE

Since the closing of the show at Arte Actual in 1988, *Banco/Marco de pruebas* has been dispersed throughout Chile and Texas. The parts owned by the Blanton are split: *Catálogo* and *Sor Teresa, la lumpérica* are located within the on-site storage in the museum proper; *Catálogo*'s scythe and the central installation are at the Blanton's off-site storage in Ft. Worth, Texas. Díaz is unsure the whereabouts of the two triptychs that were not sold to the Blanton. According to González, Díaz was originally going to make "three of each one, of each triptych."[167] In the end, he made copies of *Diamela Eltit, la degollada* and *Sor Teresa, la lumpérica*; copies were never made of *Zulema Morandé, la escritora*. Eltit possesses one of the panels of her namesake triptych; most likely, the first panel with the orange transparency. Fonseca had an entire copy of the Eltit triptych, which he sold to the MAVI, presumably through Christie's. One panel of the *Zulema Morandé, la escritora* belongs to González and is currently in her cellar storage space.[168] The whereabouts of the remaining two panels of the *Zulema Morandé, la escritora*, copies of the *Sor Teresa, la lumpérica* triptych, and perhaps other copies of the *Diamela Eltit, la degollada* triptych are unknown.

Despite this dispersal and banishment to deep storage, *BMP* survives through publications and images: the elements that constitute the second archive. If *BMP* itself is an archive of the 1980s in Chile, then all the elements that constitute the post-exhibition archive are the "second archive." There are numerous publications (essays in catalogs, newspaper articles, art criticism) that discuss the first and second exhibitions of

[167] González, interview with the author.
[168] Ibid.

*Banco/Marco de pruebas*. The Blanton's registrar has object and artist files related to *BMP* and Díaz, respectively. Images from the first exhibition have been published by *Número Quebrado*, a Chilean publication from the 1980s, and are also part of Díaz's personal archive. Images from the second exhibition were until recently available as slides from the Visual Resources Center at the University of Texas at Austin. Exhibition catalogs/pamphlets exist for each of the four exhibitions mentioned earlier.

## REVIVING *BMP* THROUGH THE SECOND ARCHIVE

Besides providing information, the second archive is the only way to experience *Banco/Marco de pruebas*. The piece, as Díaz originally conceptualized it for the Galería Arte Actual, no longer exists. Moreover, elements are dispersed throughout the world, in museums, homes, and several impenetrable storage facilities. Also, there are no physical spaces from which to recall these artworks since *BMP* was exhibited in spaces that no longer exist or have changed. The Galería Arte Actual is today part of the MAVI. The second floor exhibition space at the HRC was remodeled ten years ago and is currently a study room. The exhibition area in the Art Building was remodeled recently and is set to open in the fall of 2010. There is no physical space for us to return to and attempt to see the piece as it had been exhibited. Since we can only imagine how these spaces were during those exhibitions, *BMP* truly only exists in the second archive and is revived only in our minds. Thus, not only is the piece an archive of 1980s Chile, it also archives its own exhibition history. *BMP* is an archive of the spaces and shows in which it was exhibited since it integrates the various exhibition missions and relations with other

artworks to the overall narrative of the piece. In this sense, the second archive is also the only way to experience the piece as it existed in these exhibitions.

In thinking about Groys's notion of art documentation, the second archive becomes this type of record since "art documentation is neither the making present of a past art event nor the promise of a coming artwork, but rather is the only possible form of reference to an artistic activity that cannot be represented in any other way."[169] Since *Banco/Marco de pruebas*, as Díaz conceptualized it in the late 1980s, cannot be experienced again, the second archive becomes as important as the artwork itself. As art documentation, the second archive ensures that *BMP* will not fade into oblivion, just as *BMP* as art documentation keeps the memory of art interventions from the 1980s alive. Thus, there are two examples of art documentation at work in *Banco/Marco de pruebas*.

In the absence of the original, can the second archive become as important as the piece it documents? Groys recalls Walter Benjamin's concept of aura in order to distinguish "between the living context of the artwork and its technical substitute, which has no site or context."[170] In this comparison, the replica does not inherit the original's aura, defined as "the relationship of the artwork to the site in which it is found—the relationship to the external context."[171] In the case of *BMP*, it is not a matter of debating whether the second archive retains the original's context; especially since the second archive is composed of two-dimensional documents. However, the issue of context and aura may be a moot point in light of the issue of substitution. As long as *BMP* remains dispersed and hidden, the second archive will speak on behalf of the piece.

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[169] Groys, *Art Power*, 54.
[170] Ibid., 61.
[171] Ibid., 62.

## CONCLUSION

I hope this thesis offers an informative and interesting contribution to the field of research on Gonzalo Díaz, *Banco/Marco de pruebas*, and Chilean art during the dictatorship. I envision that this project, as an analysis of an artwork from inception through exhibition into limbo, will illuminate all the processes involved in creating a work of art, understanding it, and showing it to the public.

### Future Research

In addition to the recommendations for further research mentioned throughout this paper, there are several other points of possible investigation. The current focus on *BMP* can be expanded to include a section on the artists that have influenced Díaz (Adolfo Couve, Robert Rauschenberg); an examination of how the three-dimensional objects outside the frame function as another layer in the collages and palimpsests; and a closer study of the exhibition catalog, especially how the images, image captions, and essays work together. Since two elements from the *BMP* project are accessible—*Catálogo* and *Sor Teresa, la lumpérica*—it would be fruitful to return to these works and conduct a more thorough visual analysis. I would also like to interview Díaz again and ask him questions regarding his thoughts on the 1980s art scene, his influences, and his opinions regarding gender and the legacy of *BMP*. Considering the influence of mechanical reproduction in this piece, it would be invaluable to meet with Díaz's photomechanic to gain a better understanding of the processes involved in creating the works on paper.

Broadening the research scope further, it would be good to compare *BMP* and *Declinación de los planos* [*The Transition of the Planes*] (1991). During our interview

Díaz referred often to this piece as an interesting point of comparison; as installations with canopied workbenches, both works are formally similar. They also are worth juxtaposing because of their places in history: *BMP* is pre-referendum while *Declinación de los planos* is post. This comparison provides a helpful jumping off point to think of how *BMP* as an archive of the 1980s relates with Díaz's works from the post-plebiscite period, once democracy had returned to Chile. Since Díaz was constructing a repository of images that were used in several works from the 1980s, it is critical to examine how this iconography evolved through the 1990s. For example, what is the difference between the significance of Sor Teresa in *BMP* versus *Declinación de los planos*? Considering that Sor Teresa became a saint in 1993, did Díaz continue to reproduce her image during the 1990s and if so, does the significance of her image evolve?

Another possible research avenue is a comparison between the artistic scenes of Santiago and Buenos Aires during their respective dictatorships. Some questions to consider: how were the arts censored, what was the role of the Catholic Church in relation to the de facto government, was there a drive among artists in Argentina to document this period? In this analysis Raymond Williams is a useful guide in thinking about the intellectual formation of the artistic scenes in Chile and Argentina.

### The Legacy of *BMP*

As this paper demonstrates, *Banco/Marco de pruebas* has a multi-dimensional legacy: it reflects Díaz as an artist-archivist; it is an archive of 1980s Chile and of the exhibitions it participated in; it is a story of control and resistance as well as the nexus of Díaz's artistic practices during this decade. With further research and understanding, I

know *BMP* will reveal more facets to this legacy. Thus, it is a fundamental record within the canon of twentieth-century Latin American art. Though *BMP* is currently in storage, the second archive enables people to perpetually encounter and re-encounter this piece.

Díaz's forty-year artistic career in Chile—both as an artist and an instructor at the Universidad de Chile—underscore his permanence and capacity for innovation. *BMP* demonstrates his ability to make an enduring artwork of such weight and wonder that it continues to mystify viewers decades after Díaz added the final layer to the collage and rested the final baluster in its box. Moreover, the artist ensured that the viewing experience would be rich regardless of one's knowledge of Chilean culture, history, or politics. Throughout the world, on sidewalks winding through thousands of cities, these same viewers walk through the world oblivious to the sights surrounding them. Díaz's genius, as exemplified in *BMP*, is that he reproduced that world in a space within the viewer's reach.

# APPENDIX 1: FIGURES

Figure 1*: Banco/Marco de pruebas* [*Testing Bench/Frame*] (*BMP*), 1986-1989. Mixed media installation, includes two paintings in the background. Dimensions variable. The Blanton Museum of Art. Courtesy of the Blanton Museum of Art.

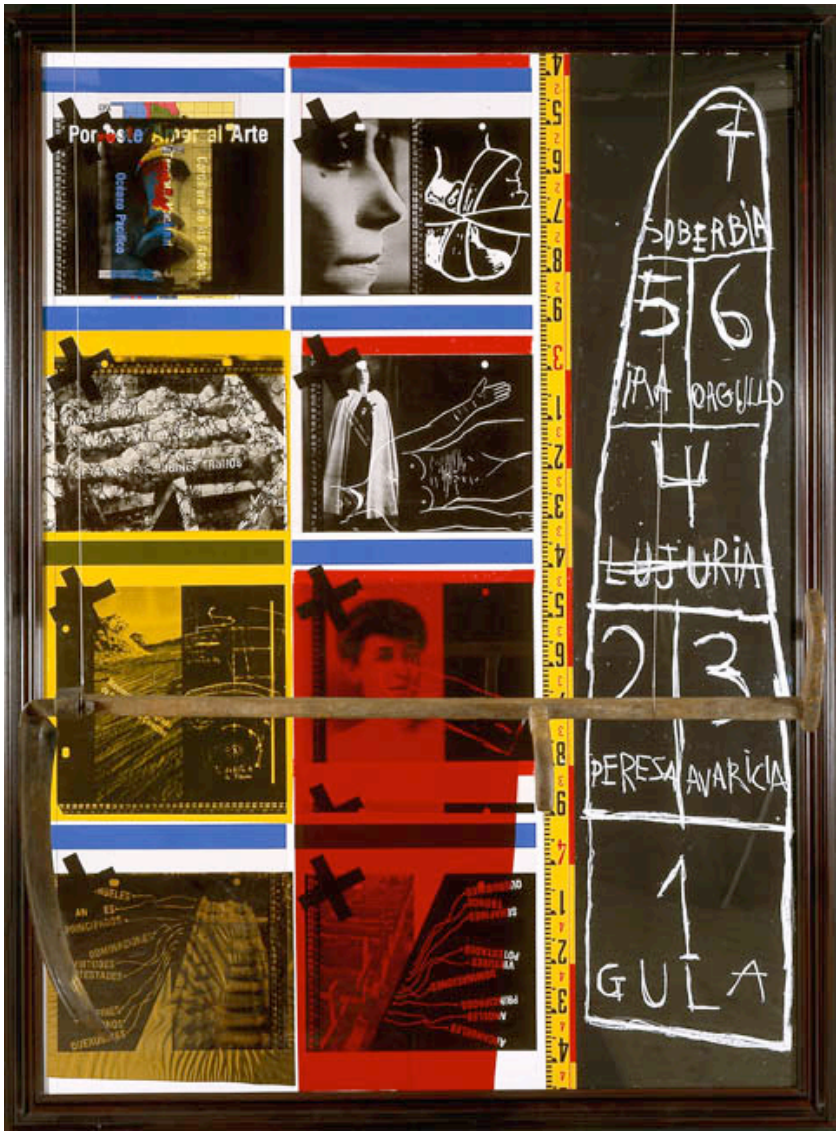


Figure 2: *Catálogo* [*Catalog*], 1988. Mixed media (paint, photography, silkscreen, photomechanical process, and Mylar attached to painted Masonite support), wood, and metal scythe. Object unframed: 82 3/4 x 60 inches; sculpture: 88 1/2 x 65 3/4 x 23 1/2 inches. The Blanton Museum of Art. Courtesy of the Blanton Museum of Art.

Figure 3: *Sor Teresa, la lumpérica*, 1989. Mixed media (paint, photography, silkscreen, photomechanical process, and Mylar on mat board and Masonite). Each framed panel: 27 1/4 x 36 x 5 inches; ledge with wooden horse on left front of bottom of frame: 5 1/4 x 8 3/4 inches. The Blanton Museum of Art. Courtesy of the Blanton Museum of Art.

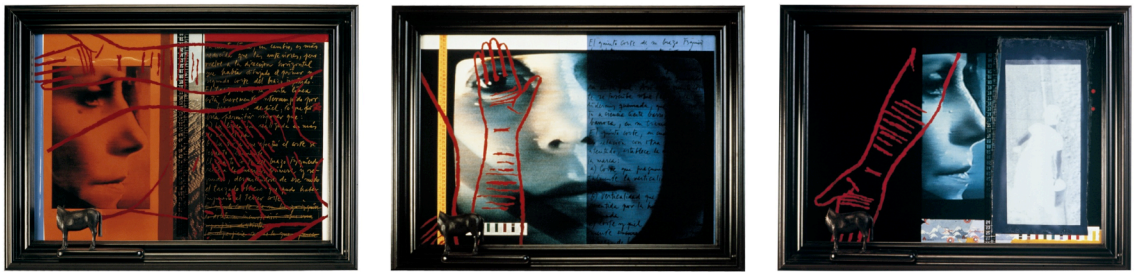

Figure 4: *Diamela Eltit, la degollada* [*Diamela Eltit, The Beheaded One*], 1989. Mixed media (paint, photography, silkscreen, photomechanical process, and Mylar on mat board and Masonite). Each framed panel: 27 1/4 x 36 x 5 inches; ledge with wooden horse on left front of bottom of frame: 5 1/4 x 8 3/4 inches. Courtesy of Gonzalo Díaz.

Figure 5: *Zulema Morandé, la escritora* [*Zulema Morandé, The Writer*], 1989. Mixed media (paint, photography, silkscreen, photomechanical process, and Mylar on mat board and Masonite). Each framed panel: 27 1/4 x 36 x 5 inches; ledge with wooden horse on left front of bottom of frame: 5 1/4 x 8 3/4 inches. Courtesy of Gonzalo Díaz and Art Stor.


Figure 6: Images from the *Banco/Marco de pruebas* (*BMP*) exhibition catalog. Scanned by the author.

Figure 7: *Historia sentimental de la pintura chilena* [*Sentimental History of Chilean Painting*], 1982. Graphite pencil, enamel, and spray on cotton paper. 43 1/4 x 30 1/4 inches. Editions 11 and 15. Scanned from the *Muerte en Venecia* exhibition catalog.


Figure 8: *El Kilómetro 104* [*Kilometer 104*], 1985, edition of six silk-screens with six different copies apiece. Silk-screen on cotton paper and flexible acrylic plate. 78 3/4 x 52 1/2 inches. Scanned from the *Muerte en Venecia* exhibition catalog.

Figure 9: *Para escribir en el cielo* [*To Write in the Sky*], 1986. Latex on Osnaburgo (coarsely woven cotton) with three modules of aluminum, glass, photography, and Offset. Installation of 110 1/4 x 165 1/2 inches. Scanned from *Chile Vive* exhibition catalog.

Figure 10: Santa Teresa Jesús de Los Andes, ca. 1914-1920. Bust portrait. Courtesy of Deacon Lazaro.

Figure 11: Santa Teresa Jesús de Los Andes, ca. 1914-1920. Full-length portrait. Courtesy of Deacon Lazaro.

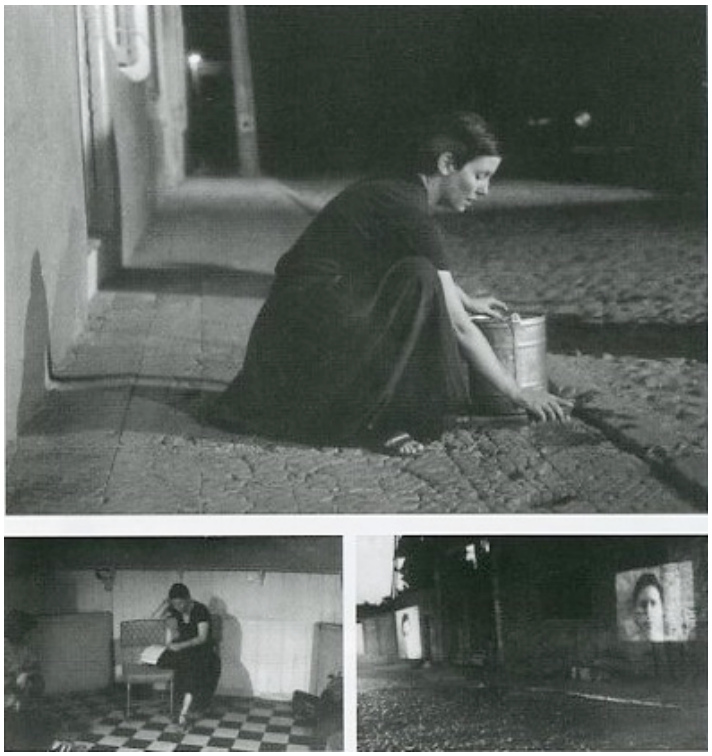

Figure 12: Diamela Eltit, "Maipu," *Zona de dolor I* [*Zone of Pain I*](1980). Art action in Santiago. Scanned from *Margins and Institutions*.


Figure 13: Diamela Eltit, "Trabajo de amor con un asilado de la Hospederia de Santiago," *Zona de dolor III* [Zone of Pain III], 1983. Art action in Santiago. Scanned from *Margins and Institutions*.

Figure 14: Detail from panel 1 of *Sor Teresa, la lumpérica*.

Figure 15: Detail from panel 3 of *Sor Teresa, la lumpérica*.

Figure 16: Detail of Sor Teresa/Zulema Morandé pairing from the *BMP* exhibition catalog.

Figure 17: Detail of Sor Teresa/Zulema Morandé pairing from the central installation's diptych.

Figure 18: Detail of layering in panel 2 of *Sor Teresa, la lumpérica*.

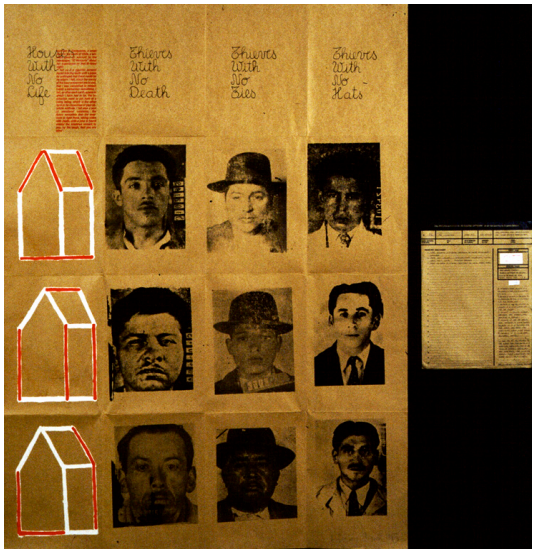


Figure 19: Eugenio Dittborn, *Para vestir (Pintura aeropostale num. 56)* [*To Dress (Airmail Painting No. 56)*] 1986-1987. China ink, paint, photoserigraph on kraft paper. 82 x 60 1/2 inches. The Blanton Museum of Art. Courtesy of the Blanton Museum of Art.

Figure 20: *Lonquén 10 años* [*Lonquén 10 Years*], 1989. Installation. Dimensions variable. Scanned from the *Padre de la Patria* exhibition catalog.

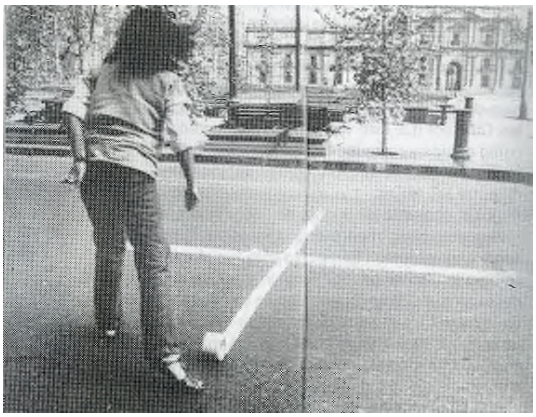

Figure 21: Lotty Rosenfeld, *Una milla de cruces sobre el pavimento* [*A Thousand Crosses on the Pavement*], 1982. Art action in front of La Moneda. Scanned from *Chile, arte actual*.


Figure 22: C.A.D.A., *No* + [*No More*], 1983. Art action in Santiago. Courtesy of *Art Margins*.


Figure 23: Detail of installation partition from the second exhibition.

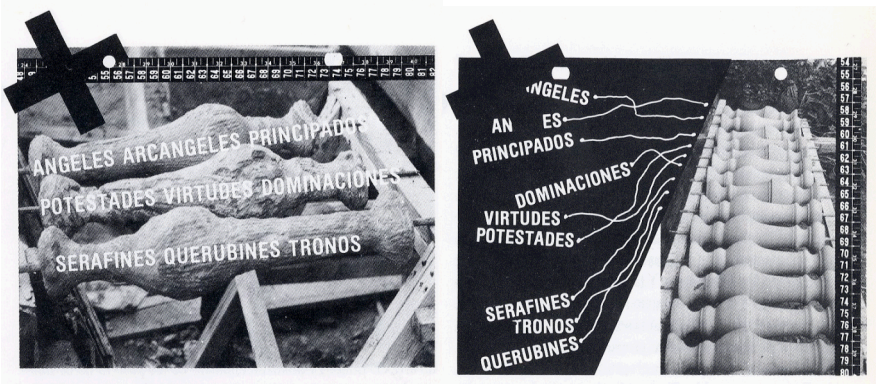


Figure 24: Details of the hierarchy of angels from the *BMP* exhibition catalog.


Figure 25: Detail of the hopscotch grid in *Catálogo*.

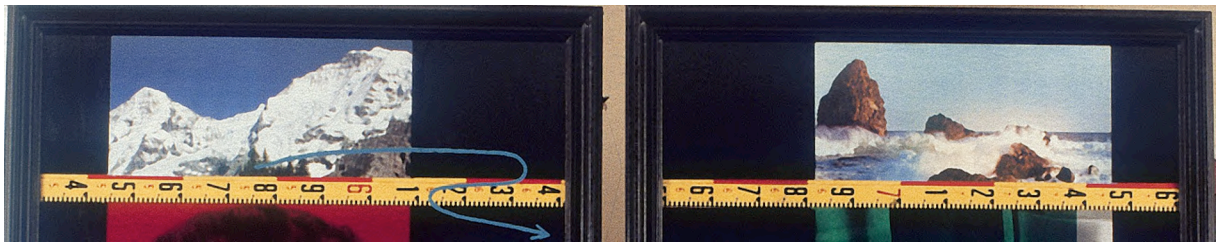

Figure 26: Detail of landscapes from the central installation's diptych.

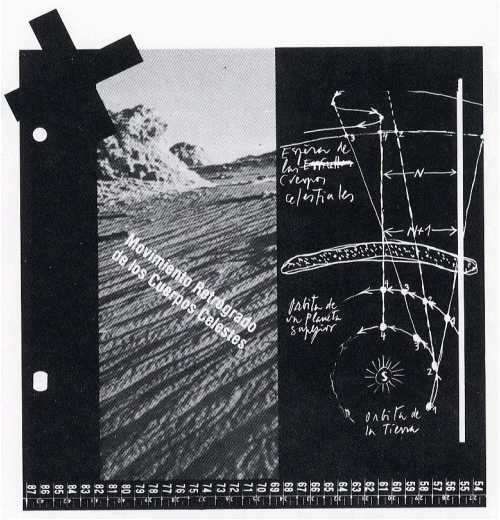


Figure 27: Detail of the Atacama Desert from the *BMP* exhibition catalog.

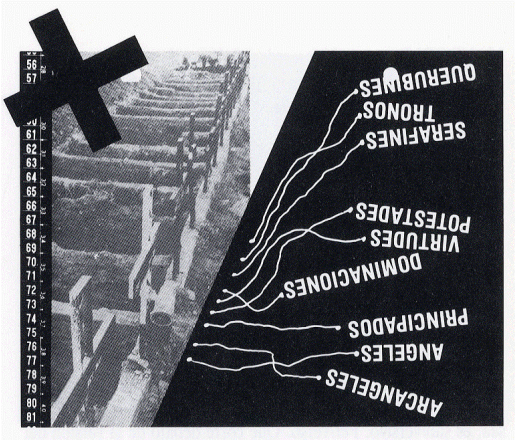


Figure 28: Detail of a cemetery from the *BMP* exhibition catalog.

Figure 29: Reuters image of the bombing of La Moneda, September 11, 1973. Courtesy of El Mundo.

Figure 30: Image of La Moneda, December 2009. Courtesy of the author.

Figure 31: Detail of “new” balusters in the central installation from the second exhibition.

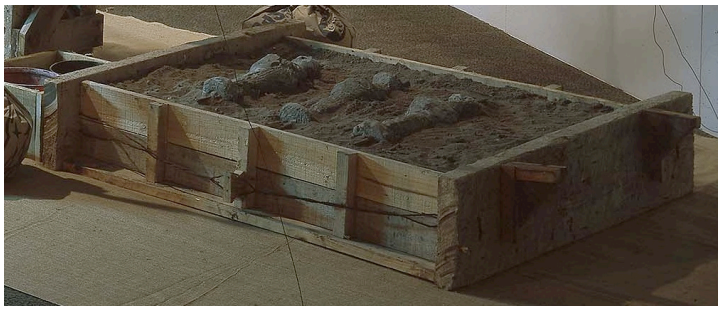

Figure 32: Detail of “old” balusters in the central installation from the second exhibition.


Figure 33: Detail of a baluster from the *BMP* exhibition catalog.

Figure 34: Detail of a baluster outline from panel 1 of *Zulema Morandé, la escritora*.

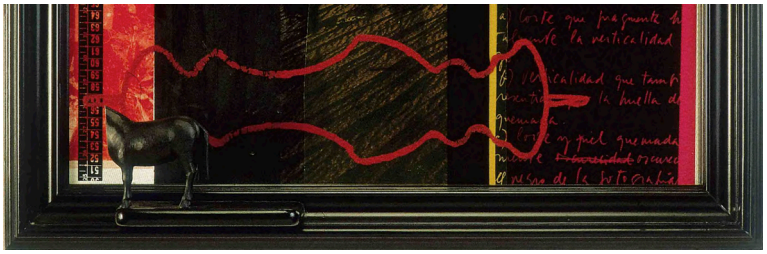

Figure 35: Detail of a baluster outline from panel 2 of *Zulema Morandé, la escritora*.

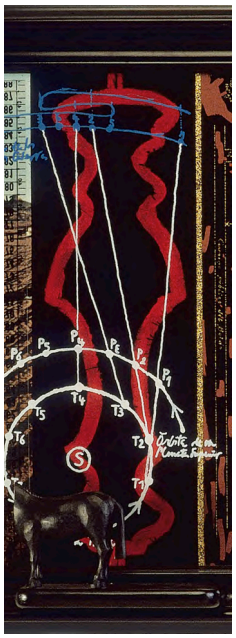


Figure 36: Detail of a baluster outline from panel 3 of *Zulema Morandé, la escritora*.

Figure 37: Detail of tilted plus sign from *Catálogo* and the *BMP* exhibition catalog.

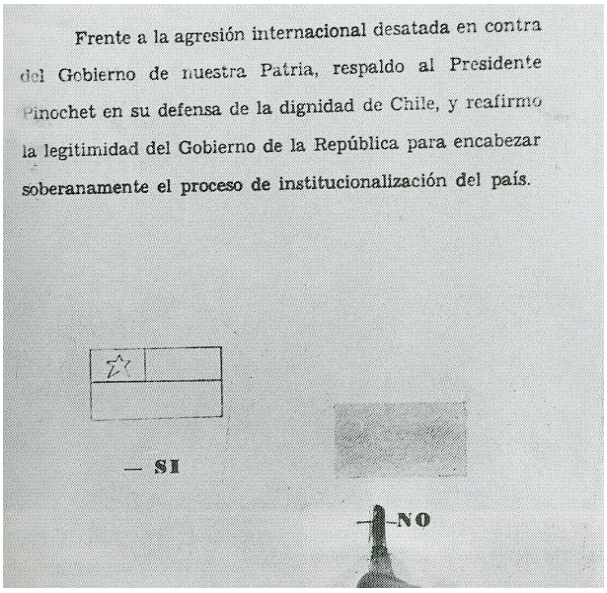


Figure 38: 1978 voting ballot from the referendum ordered by Pinochet in response to pressure from the United Nations. Scanned from *The Dictator's Shadow*; originally published by El Mercurio.

Figure 39: Image from *E.Luminata* [English translation of *Lumpérica*]. Photograph originally taken by Lotty Rosenfeld, 1980.

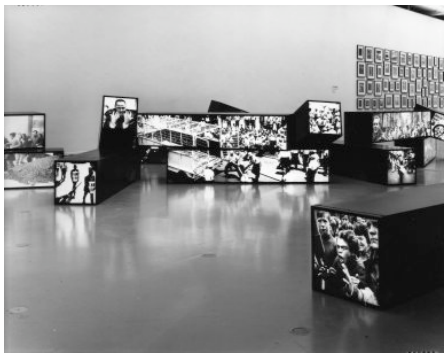

Figure 40: Alfredo Jaar, *The Fire the Next Time*, 1989. Installation. Photo courtesy of the Brooklyn Museum Archives.


Figure 41: Joseph Beuys, *Bureau for Direct Democracy*, 1972. Installation for Documenta 5 in the Museum Fridericianum (Kassel, Germany). Courtesy of Glass Tire.

Figure 42: Comparison between first and second exhibitions: box of new balusters.

Figure 43: Comparison between first and second exhibitions: entryway.

# APPENDIX 2: BALUSTER-MAKING PROCESS

First, you mold a baluster in sand, which is a very inexact process. The sand makes up the baluster's counter-form, a rod is placed inside, which is the structure, and concrete is poured into the hole in the sand. What is left is a somewhat crooked baluster, but it has the initial form [...] Afterwards, it passes through this manual mold, which is part of the installation [...] (pointing to an image of the installation) this is the molding bench. What is it? It is very simple; it is a metal template with the exact counter-form of the baluster. (Pointing to the image) And this is a metal [piece], which is a layer of metal cut with the counter-form. And here you have a groove in the bench. And this is where you put this [rod], more or less approximate, and you turn it by hand and a layer of cement is added to it, with the color that one wants to imitate, which is the ocher color of the stone used in buildings, with a little bit of a gleaming mineral, grounded so that it resembles some type of stone. And the craftsman adds a type of thick liquid and keeps turning [the mold]. And so as it turns, all the rest [of the liquid] comes out, and a perfect baluster emerges. It is incredible, but still fresh. And that needs to set so it does not part and it is placed in a tank of water. But that is also simulated [in the installation] because it is not exactly a water tank but a receptacle where water is added constantly, until the cement hardens. (Gonzalo Díaz, interview with the author).

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# VITA

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This thesis was typed by the author.