

*'Thing, controlled by the fear of identification or Helmet'* was a project I made for *'InTransit'* in April 2007. That far my projects were developing enquire strategies in the context of queer theory. At the core of those approaches was the uncertainty for the need to produce more discourse/representations that could workout as instruments for a wider political effect. Within this logic several problems are at flaunt: which political effects are envisioned; which forms of art you pick up to produce new discourse; is there a real necessity for a work of art to state what a sentence could; does the artwork lose anything when it is implicated/instrumental; are the old representation too worn-out so that we are in hand for new ones; transformation of old symbols is less powerful than the presentation of ad-origin stuff; ... Hence, how to enquire art accounting the rearward and typified symbolic representations for that speech? How can we by the use of recognizable dimensions, symbols, representations enhancing its politic effect without enforcing populism?

*'Thing, controlled by the fear of identification or Helmet'* shares many formal and symbolic traits of earlier projects but is definitely concerned in focusing the centre of the problematic from which all the other artworks springs. The symbolic arena for the work flows around the ideas of homosexuality, camouflage, identification, exposure, resistance; desire... The scenic aspect of the work (that I will not expose to enquire since the diatribes on its account will lead us somewhere else) underlines the 'entrance' into a special space, into a situation - that I normality think as a dramatic moment or romance that sets/excites interest. The work is ephemeral: sculptures, scenario and drawing made directly on the wall or on paper! Nothing is left to endorse product manufacture for the art market or for the improvement of the artist's financial status. At some extent this implies that the ephemeral overcomes the logic of trade value of the art object by resuming the experience of art to a 'momentum' instead of a 'monumentum'.

Focusing on the hidden-exposed nature of the work, *'Thing, controlled by the fear of identification or Helmet'* eschews what I consider to be the main myths giving birth to the idea of homosexuality: invisibility, selfhood, isolation. It's pointless as I see it to criticize the politics of representation related to homosexuality without framing those aspects. It is important moreover to understand the compulsive *normativization* of speeches and to re-enact new uses for them. The problem is not of strategy but of illustration; to persist within the use of the same reproduction means or to turn them into something else 'new'.

For I've choose to undertake a conversation around this topic in order to resist the hegemony of silence but could not go around it without framing it. This is also to recall of feeble Lacanian ideas on power resumed to lack: the impossibility to frame the phallus. The male homosexual complicates this idea by exhibiting intrinsically a deeper complexity of owing a penis and not holding the phallus; this *mise-en-abime* is what challenges the logic of the 'straight thought'. To be homosexual (as Juliet Mitchell remarked after Lacan's comment on women) is to continue to be the categorized as one who is not. To this state of not coming to be but existing, one might name it 'thing'.

'Helmet' is an arena for dispute between forces. Those forces are both implied and explicit. Two drawings made directly over the walls portraying a figure handling arms and 'shielded' by a ribbon, assumes a defensive position against something that we might assume as the other drawing on its adjacent wall. We're talking about the drawing of a gallows dropped to the ground. Apparently the gallows is out of use; the only element that at a certain point makes it alive is the dynamic disposition of the threads attached to the upper wood stack. These drawings have a private affair going on! Despite one of the disputers is apparently decayed the other still stands to face its invisible strength.

The project materializes a need to surpass the limits of the flatness of the drawings, since I uttermost believe that flatness drags you into itself/screens you and not the opposite. Considering a theatrical approach I daresay that there's always the need to exceed flatness in order to provoke an inward reading movement - to frame you inside the picture. This explains the need I do have for a scenario. Sure it's an emphasis, a surplus; but certainly not a reproduction.

The scenario is centred on a look like barrier facing/blocking the drawing of the gallows, leaving a space open for entrance only on the same side where the drawing of the defensive figure is. Behind the barricade one can find an amount of tags with different names printed on it. The presence of those names attempts to mark the semiotic field of those who 'map' the space behind the barrier.

There is a relation to the drawing on the wall aside it, for the ribbon is appended with a several number of tags. And as I mentioned if this ribbon stands as a shield it is meant to say that those names are summoned into shielding him.

If circling the barrier and entering the space one finds a book which cover is entitled 'Helmet' and when open reveals three smaller books, each one named

differently: invisibility, selfhood, and isolation. What can be eschewed from that moment on is the following: at the same time one is under-pressure, tricked and assaulted by the myths of homosexuality – which that you are alone, that you are nowhere to be seen and therefore relegate into your selfhood – those very same arguments are your defences. To understand the myth is real, is to accept as well that it cannot be put together to haunt just you, and hence fore there must be so many of the same sort that justify the ‘creation’ of dreads of annihilation. Of course this making is not a conscious process; more of a hallucination rose from a heterosexist incapacity to acknowledge its own desire of performing homosexuality. For as long as it is relegate into the field of (punitive) dialogue it allows a psychic relieve of the forbidden desire.

All and all the representations we recognize are always temporary *constructs* that take part in the big spectacle of figures and shadows. For when we use symbolic representations related to a subject we are always carrying the burden of recognition. That is, image reception is prepared for its understanding. In a certain way, by dealing with a theme and its common recognizable symbols, one is activating perceptible deception for all symbols are trained to be marked and restrictive. For that matter Phelan talks us about the possibilities of understanding the political force of the un-marked. I underline this since it is of uttermost importance to understand that even though the biggest weapon of politics is power its most effective strategy is control.

A law is something physical; one can understand its limits and functions but the real effect of its power is untouchable and invisible. Thus, in order to enquire a political statement and/or image is as necessary to trigger its physical as its invisible corpus. Without rethinking the structure for what they are meant to serve one can’t ever address new strategies: moreover it is as important to realize the importance of the impact of policies as is to understand what is in total negative to it.

Driving away from a obvious recognition of what a political work of art can be ‘*Thing, controlled by the fear of identification or Helmet*’ was brought up by a fierce desire of shielding against the commoditization of the visual art speeches around homosexual iconography, a formation of a style, in order to (by using one of the characteristics of the myth of homosexuality) set up silence at the edge between the field of the told and of the unseen. Politics, Power, are intensively dependent of the monopoly of silence.

It’s a hush-hush playground and switching the value of the representations is the best one can do to in order to jump off at the right time!