

The Pearl of a Mountain; on top of which: A Mountain of Pearl. Still to be found (1/2)

The task is dual: there is the necessity to voice; shape that voice; give it substance (on one hand). But it's also about hiding; misleading and cheating (on the other, hand). Tyler Eash and Christopher Hinojosa find themselves in a situation where compromising and refusal are to be enacted both in their daily lives and in their practices. How does this translate in the forms they create? How do you embody compromise and refusal while staying "generous" (as this is surely what is requested from the unprivileged gender-bending subjects the two artists are, on different levels)?

It would be easy here, to start with a list of identifiers, to better position the two artists, and, together with this list, establish experienced forms of oppressions, daily micro-violence and more. But no.

I am more interested in seeing how the works presented operate as disruptive agents for identity politics' consumption, which, in turn, problematise the very issue related to the display of "identities".

Let's start with the video works. Although very different in what they are trying to do (and how), I would argue that they both operate enacting gestures of displacement while occupying positions of frontality. Tyler Eash's video (*Mountain*, 2019) puts together footage of performance-for-the-camera with close-ups of horses, motorbikes, 3D printing process and self-fashioning / sculpting: the textures are enhanced by the artist's hands, which seem to perform a sensual dance with the different material of the video (to the point where the lens itself becomes touch). *Mountain* ultimately presents itself as an epic fabrication of an allegory, the god of all gods: the Triade **power – whiteness – luxury**, queering each of the elements and finally rehearsing its own sacrifice.

Christopher Hinojosa's videos are of a different nature. If they also play out on self-fashioning as a strategy to "pass" (re. gender, class, race), the line between authenticity and fiction is thinner. I would focus on *Morena*, which sees the artist executing a folkloric dance from the artist's grandmother's native Veracruz (Mexico), the name of which (the dance) gave its title to the work (la morena). I receive this performance as a tribute, a rehearsal and a riot at once, operating via multiple displacements. Indeed, the dance has been assimilated via Youtube tutorials; which is interesting to note in echo to the artist's relationship to Spanish language itself, often used, in a broken fashion, because temporarily lost. This first displacement is only the first of many: the outfit is another one, as well as the location of the performance (a gentlemen's club).

The apposition of these two video works, as corresponding nexus of two independent projects, helps us to better question and complicate the role of self-fashioning, self-mythologisation and fiction as means of identity re-writing and re-encoding, through drag and passing. Like the unborn children of Pauline Boudry; Renate Lorenz and Matthew Barney, they face the camera to better play hide and seek. What is, then, the role played by Christopher's photographs and Tyler's sculptures, in confrontation to the moving image works? What does the tension between the still and the motion brings in?

Let's pause.

2/2 will be published on the occasion of the closing of the exhibition (DATE)

