

Zero Identity

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"There is nothing that man fears more than the touch of the unknown. He wants to 'see' what is reaching towards him, and to be able to recognize or at least classify it...All the distances which men create round themselves are dictated by this fear."

Crowds and Power, Elias Canetti

I

Painting in zero identity
has multiple origins.
Painting in multiple origins
is in a continuous change.
Style then comes from an instant
and is different from change to change.
In the art of painting
you can repeat the same formula of construction.
It becomes an exploitation of one idea not an exploration.
In this exhibition each painting is independent,
with a unique style and identity;
every piece begins and ends with zero.
The act of painting
is a fast road in a slow process
in which the life inside moves the paint.

II

If your background determines your discourse.
your expression is censored and monitored.
Then where you belong is fixed,
and your expression is a prisoner of your origins.

III

Belonging is a myth to promote identity.
Belonging is where you are right now
and the identity you want to assume.
Identity is an act of faith and
belonging is an emotional kidnapping.

IV

Identity casts you.
Your naming is a way of submission,
of identifying and classifying you.

V

If origins are the identification of your past

then the future is the victim of your origins,
making you a target of accumulated history
and a colonizer of your own aesthetic discourse.

VI

Your authenticity questions your originality
because your ingenuity digests your origins.

To imagine yourself in zero identity, renounce ethnocentricity. In the Americas it is easy to fall into the never-ending discourse of repeating your background, caught in your own nostalgia. This gives 'authenticity' to your intellectual pretensions and validity to every expression of the transplanted history, a discourse limited to your ethnic origins.

By transgressing the imposed ethnic role that you apply to yourself and to which the dominant culture agrees, you change both, the transplanted and the dominant cultures. This action makes you a cultural capsule that influences and changes your artistic thought and in the process you change the established thought.

Style is invented through identity but identity is always changing. That is why your end and beginning start with zero, a circle in a void in which you make a pirouette and create a necessary world from zero. History traces it to your origins. When you recognize that you are an original from a place that is not there anymore, then you understand that the origins disappear. Identity is dissolving, walking around zero, and nostalgic visions are appearances which makes you believe in identity. Identity is a wall like the sound barrier but by now the process has decomposed the end. The overuse of identity has become a transplanted idea. Identity is a character that is ever changing. The state of being a cultural hybrid makes you see the accumulation of transplanted history three dimensionally. It is the knowledge of diverse cultures and your power of synthesis that describes this idea. When the identity is one, it is flat and superficial, monotonous, the routine of the mirror. When it is three dimensional it is multilayered, diverse, and complex, unable to be dissected and traced to specific origins. But it is also more dangerous. Danger and fear are the emotions that you experience when you are a nomad - a hybrid, cultural instigator. You are the unknown, an accident that frees your identity, a cultural option placed in the future.