

Obra: **Triunfos, senderos del pensamiento**, 2003

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## EXPERIENCES OF CO-LIVING AND CO-EXISTENCE

Recalling ancient triumphal arches, the artist pays tribute to the image of the bottle as a metaphor for the continual travel, drift, and shipwreck of man and contemporary society. At the top of the arch, the initials A.T.C.G. stand out, referring to the basic principles of DNA, which in their diversity of combinations build not only human diversity, but also that of the entire animal kingdom. A reference which brings us closer to nature, to man, and to all the territories of hybridization.

The sculpture's bright red colour reinforces the feeling of a triumphal welcome, in allusion to the red carpets rolled out for very special occasions. In this case, the singular event is the invitation to visitors to stand under the bottle's arch, and become a message in contemporary man's drift.

The artists Pedro Déniz y Mounir Fatmi staged a joint performance within the context of Fatmi's outdoor intervention.

Two parallel actions made up this performance. Two actions joined by a red carpet. On one side, Fatmi began to pick up plates and silverware that were lying on the carpet, and pass them through a hole in a big wooden table in order to set it.

Meanwhile, Déniz, next to another table filled with potted pansy plates, was picking their flowers (called *pensamientos*, "thoughts", in Spanish) and pulling off the petals, laying them out on a plate in slow, rhythmic cadence. But after carefully selecting each flower, he would hurl its pot onto the carpet, again and again, with the audience "ooohing" in desolation each time. Although he then handed some of the flowerpots to the audience, the rest were violently thrown down on the carpet.

Fatmi, meanwhile, continued to set the top of his big table with the plates and silverware, his movements becoming faster and faster until he finally grabbed a hammer and popped up through the hole in the middle, violently smashing the plates... This violence continued as he bent the silverware and threw it down onto the red carpet...

In the meantime, Déniz, after carefully seasoning his flower petals, began to eat them, savoring them slowly, and then throwing the rest of the flowers down onto the ground...

These parallel actions, intentionally involving a Spanish artist, of European Christian origin, and a Moroccan, of African Muslim origin, forced the spectators to situate themselves within a framework of reflection on "cultural friction". The simultaneous nature of both actions generated anxiety, because it was impossible to fully take in both realities at the same time, which was also very eloquent within the global context of this project.

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