

Catalogue: Crossings, The Territories of Reality.

Metropolitan Gallery / Universidad Autónoma de México, Ciudad de México, 2008.

FROM THE ULTRA OUTLYING TERRITORY OF EUROPE TO THE CENTER OF AMERICA

At the corner of Europe we can find in the Canary Islands African coordinates three artists, representative of a great cultural diversity with the intention of establishing a trace or exchange that takes from the outlying territory of the European Community to the center of Mexico a transitory presence. Perhaps the Canary Islands are geographically invisible in the common territory of the European Community, but this time it is not only the euro or financial system the common thing that joins several geographically faraway territories that are included in the European Union as a community, but the ultra-outlying border of reality that set crossings in the Atlantic Ocean and whose result enables new cultural hybrids and a great geographical dispersion of the gathering Europe is supposed to be.

In this Mexicanian, the crossing establishes the distance as a rapprochement of the knowledge coming from the distance to be closer from the shore of a community to the other. The gathering can be in the distance and the utopia beyond the borders. And this latter is the tool of action that invites us to create this project, Crossings, Territories of Reality. The utopia is a place of commitment, a hope, a development plan that does not exist if it is not wished, it is a life project or an unrealizable doctrine that at the moment of its formulation it declines but at the same time grows indirectly and that we find hidden in the concepts of progress and prosperity. Utopia is a tour, a path where we try to discover ways and directions. Utopia is a statement of reasons to induce us to adopt or execute proposals, take new decisions and find possible solutions that let us put up with and understand the wide reality we are living in and in which we do not know how to behave or how to decode.

Being on the other side implies searching the transcendence to gather strength of union and reunion: what is beyond the natural borders and is separated from them needs a crossing, a particular place to stop and rest a day, the crossing is the way from one state to the other and la Galería Metropolitana welcomes this proposal to make and exchange of unusual experiences with artists who come from an archipelago we do not know about in our country.

The crossing: meaning "at the other side" and "through" answers several unknowns that may not have been formulated but has daily been established and we do not perceive due to the lack of questions or because it has an overwhelming presence of other geographical and political regions that impose a view that clarifies but at the same time is hidden in its references. The transitory crossing is transparent but is also eclipsed by the preponderance and in this exhibition we want to show a side that may not only be unknown but unsuspected. Getting in touch with this faraway ultra- outlying region implies to knock down an invisible wall: that of the ignorance and of the unrecognizable, a political and geographical limbo nuanced by what is known, that is to say, Europe, but whose borders and limits can also imply a great diversity that with this show can be explained. The ultra-outlying territory is a place that has a presence and that travels from far away to be here, in Mexico D.F., and that from its place shows us an unknown appreciation. The attempts to find the trace that leads from the outlying area to the center is full of cultural projects which are more than survival fragments –considered this way by the centre- and we must not ignore that there are places where there are great expressive and conceptual shows that go further than what we believe we know about Europe. In the outlying territory another intellectual and creative field arises, which let us collect another different knowledge from those that can be generated in centers of production of knowledge, which are normally guiding and monopolist measuring

of knowledge, of its distribution and consumption. The same situation occurs in our pretty and loved Mexico. So the Galería Metropolitana welcomes three artists that are the entrance doors to a place about which few things are told but that also take big leaps onto the limits and boundaries.

Domingo Díaz penetrates the walls and hides imperceptible reasons in his works: what we do not see generates new views and the imaginary is found in the hidden side of his sculptures, which let us think about what is not there. The invisibility that he suggests in many of his works is also an open wound in the walls that he let us see its sensations and emanation of "space" slowly and smoothly, an enlarged time that arises as an architectural wound. What we cannot see is inside a close space, the sculptural work by Domingo Díaz makes it transparent letting us suppose and look into the content of the metaphor: the fluids of life that are assured in the architecture that shelters us.

Pedro Déniz spreads a red carpet to welcome a Europe that comes from far away and promises economical solutions and thus "better ways of life". The Canary Islands are the entrance door for thousands of people that run away from Africa to get used to a life system that is outlined as the only solution. There are people who live on one or two euros a day because in their countries they only need one euro a day. In Europe people need thousands of euros a month to survive. In his trench, Pedro makes up an interactive shelter for the unknown to show the economy is not the only solution of life and we have to defend against it because the system dictates and determines that a lot of euros are needed to be here. Being inside can be a solution but it does not let us shelter from an outer diversified reality. What must we defend against? What must we hide from?

José Luis Luzardo deals with a mythic topic in his Babel Tower, his work is full of formal elements of survival that implies certain care to cultivate and consecrate life: Babel Tower does not end up speaking different languages during its construction, but speaking only one language: the language of care and precaution and therefore the language of reproduction. Babel does no decline in the humanity that has chosen to die but in the concern of consecrating that all of us make up only one people and that we all speak the same language. The black light, the darkness that lights up his installation let us see the dark side of our lives.

César Martínez
Project Curator
Madrhuantepec, 4th September 2007