

Catalogue *Tres escenarios*

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ON-TRICONTINENTALITY, SCENARIOS AND OTHER POSSIBLE ALIBIS

(...) One's own territory can pose the biggest risk. Whoever imagines that Pedro Déniz plays with a marked deck is mistaken. It is his job to write on the very edge: his scenario is that of reality and desire. In *Welcome*, his urban intervention, each of the prints incrustated in the aesthetic territory offered to his fellow citizens is also a scar printed on the skin of the artist, who delivers himself - literally - to the task which again is brought on by the exchange. It is his lot to reinterpret his own steps. Déniz draws a map and immediately offers us formulas for that journey - we find them in the works *Grandes Reservas* and *Hilvanes-Costuras* ["Basting-Seams"] These formulas are a suggestion, not an obligation. The work calls into question the limits of the city, the permeability of concepts such as citizenship, the establishment of the different social scales or the patterns of relations between individuals.

It is not the first time that Déniz has rolled out the red carpet in his *Welcome* project. This is really a work in progress that the artist began in 2003 and many of whose venues are recorded in the work *May-day*, a installation of four simultaneous projection screens set up in the courtyard of the space, in which the artist again warned about the dangers of indifference.

Elvira Dyangani Ose