

The four cardinal points are three, the other and me.

The essence of committed art surrounds the works that make up *Welcome* project, a process started in 2003 by the Canarian artist Pedro Déniz. The projection of his work has left its mark upon emblematic places such as in Bamako Biennial or in Havana Biennial. Déniz has not hesitated to ally with authors like Noam Chomsky to define the sense of his work: "...the committed effort and dedication can bring about significant changes of consciousness and understanding". Spurred by the words of the semiotician he has found the perfect match to eradicate elitism as a concept from his personal dictionary of experience.

The marked character of the pieces that make up *Welcome* far from being content providing aesthetic impact delve into the literature of symbols to give out its message.

It also happens in the piece *hilvanes-costura* where the distorted messages seem to give a nod to *Detournement* by Guy Debord and Gil J. Wolman. The set of seams on red carpets has the effect of taking a symbol reproduced by the system and change its meaning to produce a critical effect. Something similar happens with the piece *grandes reservas* where the etched surface is the glass of bottles filled with rags.

Obligated by the dimensions of the piece, the artist accepted the proposal to locate his work *trunfo-senderos del pensamiento* once and for all in the open. The sculpture, made of naval steel and painted in the same colour, rises five meters above the surface and weighs six tons. The oblong architecture is emptied inside with a silhouette that looks like a huge bottle, thrown into the sea, an unmistakable symbol of the first senders. Chiselled in the shape of a bottle on the frieze on what seems to be a door, the initials ATCG are inscribed, a clear reference to basic principles of DNA. The author notes the science notes that represent our lives as if he left a glimpse of another and more common reference to the harmony of our existence, the musical notes. A reference closer to nature, because of its location, the human being, by its acronym and the miscegenation represented by its color.

The causality in choosing parts of purple red as dominant seems to be due to the involvement of the artist with the symbolism attached to shed blood. One of the three vital fluids that once was a scarlet purple representing the no contact with the dignitaries and the royalty with the heart of the conquered land.

The artist readiness doubles the imagination of the viewer as he places him over the largest piece of the project: a red carpet of two metres wide by almost one kilometre long.

Exposed on the street and laid down in the old area of the city of Las Palmas, the polished pebbles of the original Vegueta transformed the neatness of the colour and the shape of the purple piece to disguise it with the feelings of the *desdignatarios*, across the Atlantic Ocean, the red surface was extended down the banks of the Niger River as it passes through Bamako where the people with the colour of the soil attended respectfully to the non parade.

The installation *trinchera del pensamiento* invites the spectator to climb up a staircase and to peek through a kind of an inverted well built with stuffed sandbags. Inside there is a small and varied garden in the middle. A visitor in the Havana Biennial got locked up inside the artwork. An atypical case that he tried to describe.

Who ever sent me here to climb this puny ladder leaning over these walls of sacks? I could have thought of it before. No. I got carried away again by the mellifluous

voice that comes from inside. Dammit. Here inside and those four women looking at me as if they understood my despair. Why are they talking between themselves? They aren't even talking in the same language. I see them so differently, so close to me, so.... And that flower garden, what is it doing in the middle of these four cardinal points? I'll take a picture so they can justify their smile. What desperation, I forgot my camera out there. What if I wipe my sweat, I calm myself down and try to talk to them? I do not think it's right. Me, in the process of communicating with strangers. The truth, my truth, no. Better if they do it. Look at them, so happy just looking into each other's face. How suffocating! Without been able of getting out of here. Those smiling women. How awful everything. I cannot see any way out, dammit. And they, will they be able to help me out? Let's see, I will give it a try.

-Eh...you, do you know how to get out of here?

-It's written everywhere: the four cardinal points are three, the other and me.

Another component of *Welcome* are the projections of the piece *may day* that simultaneously perform distorted messages of *hilvanes-costuras* along the path of the red carpet. An audiovisual work inserted into backpacks in the manner of underground street vendors in the most populated city in the world where Déniz's work was shown invited by the Universidad Autónoma of Mexico.

The feedback that the project has collected from different spaces where it has been exhibited denotes the empirical character of the pieces shaped as they travel along. The *Welcome project* goes on as a *work* in evident state of *progress* where Déniz expires the uselessness of the object converted into art to humanize art through the object.

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