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## REFLECTIONS ON CANARIAN ART 1985-2012

### THE RESURGENCE OF SCULPTURAL LANGUAGES

(...) The artist Pedro Déniz moves within a territory that extends from the object itself to installation, performance, video and photography. *La Puente* (The Bridge) (venue *Centro Cultural de la Villa de Agaete*, Gran Canaria, 1998) is an action-installation where the artist wonders about journeys, but also about memory and communication. This project is essential in his career and traces the discourse line he is to develop further on. For this piece, he gathered bottles containing messages from 80 artists from all over the world, which he presented at an installation and which were later thrown to the sea from the lighthouse called Faro de Orchilla in the old meridian zero, located on the island El Hierro. The Atlantic Ocean took them everywhere. The artist has made trips on different occasions to interview the people who eventually got the messages.

He is interested in making visible some critical issues of our times; therefore, his work shows some kind of social and political commitment. This aspect can be appreciated in the exhibit *3 Escenarios* (3 Stages) carried out together with the international artists Ricardo Basbaum and Robin Rhode (hall *Sala de San Antonio Abad at the Centro Atlántico de Arte Moderato - CAAM*, 2005). In the urban and pedestrian area next to the exhibition hall, Pedro Déniz laid a red carpet that the passers-by could step on. The concept of power, wealth and luxury is trivialized by this intervention, which makes us think of the Oscar ceremony, an event full of glamour where the Hollywood Academy awards are granted every year.

*Clara Muñoz*