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PAREDES VISIBLES / VISIBLE WALLS

From 1 through 11 September, the Stufenbau gallery in Bern is presenting the work of four artists, Pedro Déniz, Adela Picón, Rosa Mesa and Thomas P. Proffe, the first three of which are Spanish. Organised by Ricardo Cisneros and supported by the Spanish Embassy in Switzerland, the show explores various issues of concern at the present such as visibility, isolation, separation, and exclusion. "Paredes visibles" (Visible Walls) wishes to analyse and interpret, through a new optic, the wall, which is the most basic element of building and at once both protective filter and unbreachable barrier. This challenge requires the four artists to examine the very nature of what we see, of what we use, of what we say; in other words, to bring out and question the ambiguity of images. In a highly technological society, what we see is also often highly questionable. The works on view speak to us, each in their own way, of what we usually ignore, the other side of things. These four different approaches to the same theme take differing perspectives, in consonance with the artists' individual practices and their way of looking at the close at hand and the beyond. This vibrant, varied exhibition is on view not far from the centre of the Swiss capital and is rounded off by two events: a performance during the opening on 1 September and a conversation on the exhibition theme on 4 September.

In the "Welcome" project, the Canary-born artist takes a look at the concept of "dignity", exploring this quality in photographic actions, installations, performance and video. Carrying around a red carpet with him, Pedro travels to different places, both in his immediate environs and further afield, in order to throw light onto some invisible walls, related with movement between physical spaces and legal, emotional, economic and cultural prejudices. Las Palmas, Lanzarote, Fuerteventura, Mali, Senegal, Mexico provide the backdrop for different realities where he lays this humble rug that once had a more dignified meaning than that accrued in the media of the present day, closer to vanity. The end result of these images (transitory stage settings) strikes up a conversation which would seem, in principle, self-evident but which has an undercurrent that dwells on the need for dialogue in difference, in turn leading to a humanistically-oriented aesthetic and ethical discourse. In this way, the carpet is transformed into a metaphoric border of utopian territories in tension, of invisible walls, of politics and of deceptive perspectives of poetic perception.

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