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AN EXTERIOR-INTERIOR SCENE

Pedro Déniz lived in Tangiers, Morocco at the beginning of the nineties. It is not difficult to imagine the young Pedro Déniz in that context in his role as a cultural activist creating meetings, encounters and exchanges. I remember that in one of my first meetings with him, I told him about Mounir Fatmi, an interesting and committed Moroccan artist I had met in Dakar. Pedro told me that Mounir was probably his best artist friend from his time in Tangiers. Moreover, they had shared a study and worked together. Without a doubt, that encounter between these two artists was not a casual acquaintance, but rather a non-explicit harmony and a close way of understanding the reality that had brought them together. After those years in Morocco, Pedro Déniz and Mounir Fatmi had taken different paths, the former returning to the Canary Islands and the latter residing between Paris and Tangiers. The image of the two artists working together frequently came to mind and in 2002, I decided to call Pedro and Mounir to propose that they meet and work together in a Project in the Espacio C Camargo. Pedro Déniz and Mounir Fatmi, in addition to their installations, staged a sensational and moving performance where they openly presented what nowadays is known as the "conflict between civilizations".

Pedro Déniz has many interesting proposals, but we would like to highlight his recent work on dignity, presenting his most varied and contradictory territories by means of the use of a red carpet in the most diverse contexts. A red carpet that has a lot to do with double standards. The dirt is swept and hidden under the carpet, the one that receives VIPs, red carpets in Hollywood and under a canopy, and the red carpet that the immigrants who have chosen the journey of hope and Utopia, crossing in precarious crafts in the middle of an almost insurmountable

ocean, will never have. They are, amongst others, his Works for the International African Photography Biennial in Mali 2003, his new performance together with Mounir Fatmi for the II International Encounter of Osorio, Gran Canaria, also in 2003, his Project for occupying the neuralgic centers of the suburb of Vegueta in the context of the 3 *Escenarios* Exhibition of the Centro Atlántico de Arte Moderno [Atlantic Modern Art Centre) or his video presentation in the last edition of the Dakar Biennial, Senegal, 2006, in the *Meeting Point* project.

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