

### ***Des-obediencias in-corporales***

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#### IN-CORPORAL DIS-OBEDIENCE

The maps that currently guide our steps in society point to, or look at, continents like Africa very little, with a very few exceptions. These exceptions include tourism, involving package deals including a safari, and another common feeling is pity, the pity generated by news broadcasts. Pity for the “poor black children” who are dying of hunger, pity for all the people who are suffering from the AIDS pandemic, who are fighting in tribal wars or who drown during their pursuit of a chimera, a supposedly better life that, if it does not cost them their lives, involves years of sacrifice to obtain nothing. Luzardo and Déniz, who live on the Canary Islands, threshold-islands half way between Africa and the west, provide examples of how their artistic commitment focuses on socio-political issues, on sharp reality, with more than a touch of irony. They combine committed aesthetics with the times and conditions of their own context and period. The work of José Luzardo (Gran Canaria 1958) constantly reflects how phallic shapes of different colours sail through symbolic places, on maps where borders have vanished or been altered. Areas with two meanings, where mirrors multiply dildos and transgress Virgins. It is a perverse but beautiful reference to the impossible, where religious images adapt to a penile shape from the inside, thus forming a whole. Like a sacred, adored object used for sex, a cabin soundproofed against the noise of the world. In other works, Luzardo shows how it is possible to denounce ‘aseptically’. From the metaphoric saturation of a map of Africa with a multiplied penis in *Border and End of the world* to his chromatic circles, beautiful multicoloured games camouflaged beneath a subtle mantle of innocence. Pedro Déniz (Santa Brígida 1964) also focuses on the morals of western society. His aesthetic and conceptual position is close to that of Luzardo, and they come together in a magnificent piece in *Dasto*, created by the two artists together. Many years living in Morocco has marked this artist’s live and work processes. His coordinates drift towards considering the differences and contradictions between the developed world and the rest. In *The voyage of the empty bottles*, Déniz positions red carpets (a material that he often uses) at the four cardinal point of his island to receive all the Africans who

arrive in flimsy boats, creating images that are beautiful yet at the same time harsh. In his *Molotov cocktails* series, Déniz recycles bottles full of significance: large beer bottles, aniseed bottles, gin bottles... filling them with inoffensive Christmas lights, again on a red carpet. In *Offering*, however, he combines typical consumerist symbolic imagery with armed conflict and the religious detail of St. Pancras, a St. Pancras that, in this case, is a Coca Cola bottle. It is on a book, the source of many of our ideas, with a sprig of parsley by its side. His creations are potential grenades loaded with ironical consumerist glee, package bombs that could explode in the heart of a shopping centre, while drama continues elsewhere. Although in this case it is sufficient to change channel, to make sure that our meal is not spoiled.

*Sala Avelino*