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For three weeks, Pedro Déniz laid out a red purple carpet on some of the streets of Vegueta (Las Palmas de Gran Canaria). This gesture was a new format in his *Welcome* series. An open process that started in 2003 and that was part of the exhibition *Tres Escenarios* (CAAM, 2005)

The artist says that his works are snippets concerning dignity and that his proposal is the creation of a collective space that generates a common feeling. Without distinctions. The artist transforms a territory of his own into an undisciplined gesture towards the city: he homogenises the codes of a generalised otherness that converts those who walk on it into a single, multitudinous magma.

However, beyond the social intervention of what is urban. Not because his work is the result of the context of the city. But because it modifies the stage of what is an everyday event. The prints of the trajectories trapped in his carpet are at the same time its map and route. Pedro Déniz almost seems to paraphrase Michel de Certeau when he makes transit. 'Walking' legible. When he registers the absence of what has happened.

*Pedro Déniz, Welcome, 2005*  
Elvira Dyangani Ose