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THE HERO WHO TRIUMPHS OVER HIMSELF

By M. Nieves Cáceres

Somebody must say,
he's lost,
somebody will go and look for me,
and he'll bring along the warmth of a bottle
where I'll be able to send you this message.

Ana Merino
Carta de un Náufrago

One good day, faced by a plurality of ideas, messages, restricted landscapes mediated by the grandiloquent, universality, technologies and dominant market prototypes, the artist Pedro Déniz, as a hero committed to overcoming the temptation of Hades, feels the need of initiating a process, a nostalgic voyage that interrogates reality, where doubts are questioned. Not wishing to lose sight of the possible paths and shortcuts that entail more risks, he embarks on such an adventure nourishing an inspired attempt at approximating the sea, a doubt-filled sea, a sea of rejections, ambiguity and different ways of knowing the world, where the waters, unlimited, deep and immortal, become the beginning and the end of all things, symbol of the collective or personalised unconscious, the fountain and the end of life. La Puente, as he decides to name his dreamy quest, in a noble struggle against external and material enemies and those other interior and spiritual foes, turns into his vital principle, into the quotidian go-between separate worlds, between multiple fragmented and interdependent realities, unique and totalitarian in themselves, connecting all that flows in order to put it on trial, including absolutes...

And as a good self-respecting hero, forever a voyager and alert, the artist, daring to descend to the abyss's depths, begins the voyage with the best oracle: the bottle, one of the symbols of

salvation dearest to the Gods of sea-faring, and furthermore, according to the imaginative «diabolical» dictionary of Ambrose Bierce, worshipped as a deity by the ancient Crapuli.

All the stages of a voyage determine rites, the confluence of powers, capable of overcoming the initiation trials that make the sentient subject feel fears, dangers or doubts, due to not understanding the complexity of commonplace objects dispersed in another space, in a new space, different, that we may leave through dizziness or «heavy seas», to lose ourselves in multiple chimeras and to feel more intensely the fact that somebody is perturbed by messages because we have unveiled our threats that are their own.

The well, in a grey and neutral dimension, may confuse us, make us disappear if we are not capable of establishing differences between essence and appearance, for we know for certain that realities vary when they are caked in mud, that we never quite find the exact spot where the coin fell to formulate a wish, nor whether the wish ever reached a concrete space. And then, when all seems lost and nothing is what it seems, the well becomes the emblem that signals sublimation, the hero's weapon to save the spirit of Lo Puente; the diversity open to different destinies, to other realities, to other races, to other worlds. Pedro Déniz is able to distil, in the depths, the sublime aspiration that invites us to revere the bottle, that has a power which guarantees the continuity of things, that all can be reborn, that realities constitute a whole, and that, simultaneously, that same whole may generate different realities, always aided by Art's sturdy will, of diverse and individual works that in unison, as inverted and complementary/figures, spawn the circular form of totality, tending to the cyclic through the plurality of languages.

All that remains for the hero to do is to make coincide the historic with the symbolic, to renounce authorship from the appropriate meridian from the island, beginning and end of the world, from where the bottles will be tossed into the sea awaiting a humble reply. The *sine qua non* dispossession of Providence. As the ultimate end, the hero triumphs over himself and hoists an unfinished flag; open to multitudinous other responses, to other bottles and messages.