

My work can basically be summed up in three areas: drawings, sculptures and installations (Most recently, the construction of houses).

All of these expressions make references to the "domestic" world; to the surroundings and the landscape of the "house".

In my first sculptures which Helga de Alvear exhibited in her gallery (May 1995) the reference to the "house" could be perceived through the presence of sculpture-furniture such as benches, where the spectator could actually sit down; small chairs, a piece of furniture in which the most common objects from daily life were organised in such a way that a "perceptive" observer could interpret them as if they were a compact scene in a play.

It could be said that something theatrical existed in these types of works, because, in order to fully understand them, one needed to accept the imaginative "game" within the objects which silently narrated their own personal stories. I believe that these pieces were quite silent, but by no means mute, and required a slow, paused approach to be able to hear the soft sounds they emitted.

The following group of pieces that I presented in Helga de Alvear were both an advancement and a fine-tuning on this path which had been initiated two years before.

I presented a group of pieces which, through their placement in the room, depicted the plans of a house with invisible walls.

Each piece either described or made a subtle reference to a utility or a part of the house. There was one which described the action of washing clothes. Others were: a place for water, a still-life, a radio for the reception of ideas or a sad corner with broken glass.

Through these pieces, I became the first artist to furnish his home without actually having one.

Most of these works were made of wood, paper mache and cardboard, adding everyday objects like soap, pieces of fabric, glass containers, bottles etc. Their manual nature was evident. The (hard) sculptural forms acted as a stage for the (soft) detailed objects which made up the group. From this fusion, I hoped to evoke a narration which the observer could interpret as a scene, as in my previous works.

In this way, the disciplines of architecture, painting and sculpture were mixed in search of a "surprise" moment in which all these elements together became more than just objects; they spoke of an aesthetic of the world and a way of valuing objects and their relationships to their users.

Always in a parallel fashion to these sculptures, I created collages with colored paper, in an attempt to bi-dimensionally capture this same atmosphere created by the sculptures.

In the beginning, these drawings were small, and later evolved into larger formats. In these drawings images appeared which suggested landscapes, plants, furtive characters and small geometric arrangements. I believed that the drawings and sculptures worked remarkably well together, making it possible to better understand the exhibited work.

Some three years ago the idea of materializing and building a house in which the observer could enter, visit the rooms and slowly review the constructive details emerged, thus obtaining a more intense experience of color in space, and the ability to participate, now as an active visitor, on the stage offered by the house.

I was offered this possibility in Barcelona in March of 1998 and it was there where I conceived my first intervention with architecture on a greater scale. I remember the title of the first house: "HUNGRY MARKET TOWN". LA CIUDAD DEL MERCADO HAMBRIENTO".

Each proposal for a house is carried out with a specific location in mind, whether it be outdoors or inside. Each house changes in architecture, color, connotations and history. Until today, I have done houses in Barcelona, Madrid and Holland, reaching a total of twelve.

In December 2000, together with Alberto Peral, I will take part in an exhibition at the Fundación Pilar y Joan Miró, Mallorca. An installation which will consist of one of my houses and various of his sculptures. These pieces, together, will attempt to organize and create a symbolic scenery full of suggestive spaces, images and situations.

Jesús Palomino
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