

## ART FROM ANDALUSIA TO THE 21 ST. CENTURY

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Jesús Palomino is a creator committed to art, society and human beings, which has led him to carry out work very involved in ethical and social matters. For this he uses ordinary, recognisable, everyday materials from which he has removed their original function to give them new meanings. His pieces tend to take the form of installations executed for specific place, time or human reality, confronting them, analyzing and experiencing them, recognising the existence of problems in order to propose solutions normally as “rereading and repair”.

In the 1990's he carried out some projects referring to domestic surroundings and the home, where the walls were sometimes omitted, like the aesthetics of the imaginary architectural spaces of the Danish filmmaker Lars von Trier, or that the public can pass through. On other occasions he has worked out on the idea of ruins, the un-lived in, abandoned house that is put into to another new function from different positions and viewpoints. This is the sense of his project *Abajo. Sin noticias del otro lado. Sin voz*, a “place on the edge”, an “inhabited ruin”, a fictitious landscape in the sense of another possible reality, charged with imagination and desires.

Palomino has a very critical view of social and political reality, the lack of reflection and the ethical commitment in the social sphere, the extermination and human disasters caused by war, the mass media manipulation of information, contamination of the environment and the type of current urban development. He is a critical spirit full of acid irony and an intelligent sense of humour. Within this vision we can observe numerous artistic pieces conceived as constructions and/or machines through which he rejects mere contemplation to reclaim reflection and intervention, influencing the relations between artist, work and public. An example is the pieces contained in his project *STOP T.V.-HOLLYWORLD (Por otro modo de ver)* / January 2004, Palomino showed a playful action which the public could carry out placing posters as a means of protest. These are critical pieces but they are also joyful, offering open, even opposing interpretations, with the aim of breaking the spectator's habitual passivity before TV and the mass media. This also occurs in another piece entitled *Contra la desgana* (Helga de Alvear Gallery, January 2006 ) which is a proposal for food and information cleansing, promoting fasting in order to clean our organism and our consciences of intoxication, reluctance and alienation.

On the other hand, he has executed various fictional machine-laboratories, the so-called “*filters*” that are created as aesthetic artefacts and means of urging dialogue and social reflection in order to balance and cure damaged human relations, political conflicts and environmental and urban decay, applying special treatments that serve as therapy and recovery. This is a sort of symbolic art-cure with reminiscences and parallelisms in the artistic-curative psychomagic practices proposed by Alejandro Jodorowsky. This is the sense in which we could place his *Filtros de veneno*, a series of installations representing imaginary machines of desire with which to purify, as he says

“true historical situations that are charged with a profound political negativity”, renewing and cleansing them of “venom”.

He has also carried out “antifreeze actions” and various proposals for radio programmes in different countries over the past few years. An example is his *Anticongelante & 8 emisiones de radio* a project in collaboration with the Montenmedio Contemporary Art Foundation en Vejer de la Frontera, Cádiz (2006). This project consisted in the construction of a pavilion on human scale in which an *antifreeze* action was carried out weekly letting two words casted on ice melt on the sun ( the word *History* and the word *sadaka* that means friendship in arabic). This action was connected with the broadcastings on the local radio station Radio Vejer with debates on the encounter between Africa and Europe, Hispano-Morroccan cultural relations, the necessary dialogue between Spanish and Marroccan Andalusians.

Palomino has also proposed very varied curative-reparative symbolic actions with which, together with his constructions, machines and laboratories, he offers us the chance to reencounter as critical, participative beings, our political and social reality, to become aware of problems, detect and resolve them from conscious, free standpoints that can transform the existing, corrupt *statu quo*.