

Well, the first days are the hardest days,
Don't you worry any more.
'Cause when life looks like Easy Street,
There is danger at your door.

--The Grateful Dead, *Uncle John's Band*

EXHIBITION-MANIFESTATION-DEMONSTRATION

Before it was called “To the Future Community”, the exhibition was titled Manifestation. Both have the same meaning – they make explicit Jesús Palomino’s commitment to the spectator-citizen, making clear from the start that his artistic activity is also political. The definitive title may perhaps be more direct and not exhaust itself in the exhibition. Beyond the manifestation, beyond the occasional, personal manifesto, the exhibition seeks to grow inside people’s awareness and become a useful instrument for the better future development of the community. However, in order to understand this properly, it may be useful to examine the exhibition’s first title and its origin in the photographs of the manifestations illustrating this catalogue.

Exhibition and manifestation are two words with an undeniable family air – almost synonyms depending on the context, but the redundancy seems important to me. Without getting into etymological complications, **Exhibition** means to bring into the light, to make known, and it is also the presentation of something, the first part of the drama where the theme is presented, and the situation described. **Manifestation** is to make things clear, to make explicit something with a certain intensity, to offer a testimony. In this sense, it represents a step forward in that drama or, at least, the position from which the exhibit is exposed is clear. This manifesto is therefore the consequence of the manifestation. Naturally, manifestation is also the congregation of a large number of people in a public space that are claiming something or making a common protest about a particular fact or situation. This last meaning can be expressed as **Demonstration**, which is the generic title of Jesús Palomino’s photographs. Playing with the terms, the exhibition will be the demonstration of the manifestation. More than a logical argument, perhaps it is merely necessary.

The photographs in the Jesús Palomino’s exhibition are of three public demonstrations in London, New York and Hong Kong. Basically, nothing seems meaningful in any of them. The demonstration is a recognised right of people in democratic regimes. We are

accustomed to them, we respect them although with a certain lack of faith and perhaps with the suspicion that the regime's generosity allows and even encourages them as a propaganda strategy of its merits. In any case, they are one of the few activities of public life a person can consciously take part in.

As I was saying, the ones in the photographs seem significant and might even seem a fortuitous occurrence or perhaps an appropriation of people's participation in public life as an artistic object, or rather as a fact worthy of artistic consideration, a little like Marcel Duchamp's choosing of everyday objects and contextualising them in the framework of art made them into artistic facts. If I had to choose one of his ready made to compare it with the photos of the demonstrations, it would be the one called "À bruit secret" ("With Hidden Noise"), made in 1916, a year before the famous bridge. "À bruit secret" is a ball of twine caught between two metal sheets. Inside the ball an unknown object (there are many speculations about what is enclosed there) makes a noise when the piece is shaken.

There is something of hidden noise or distant hum in the photos of the demonstrations that makes us look for something, anything, in them. We begin by classifying or differentiating them. The first distinction is obvious – these are three different demonstrations and their causes are very different. The oldest seems to be the one in London, where a numerous group of people we can identify by their dress and banners as practitioners of Islam are vindicating the figure of Mahoma. Some banners reveal that the demonstration was caused by the use of the prophet's figure as a comic character in a Danish newspaper on 30 September 2005. The other two are harder to date. The one in New York is against American participation in the Iraq war, which began in March 2003 and continues to this day. However, the demonstration is later than this, as the mention of the high numbers of dead seems to suggest, and so it could be 2006 or 2007. The third demonstration is the one in Hong Kong and seems to be the most recent because of the mentions of the forthcoming Olympic Games in Beijing. Here, the demonstrators are protesting against Chinese government persecution of the members of Falun Gong, who practise a form of meditation considered incorrect by the authorities. This persecution has been denounced by Amnesty International, among other organisations.

But the hidden noise, the persistent distant hum, and the memory of Antonioni's *Blow Up* make us continue to look at the pictures. The discreet police presence in each of them is not noteworthy; it is an accepted part of the demonstration's representation. It could be an accident, but the three demonstrations pass through places related to art or artistic manifestations. The one in London is outside Burlington House in Piccadilly, the home of the Royal Academy of Art, showing at the time of the photograph an exhibition about China titled *The Three Emperors (1662-1795)*. The New York demonstration is outside the Grace Building at 1114 Avenue of the Americas, home to the International Centre of Photography (ICP), while the centre's museum is a little further up at number 1133. The Hong Kong demonstration is also outside a skyscraper, number 100 Queen's Road Central, where a forthcoming exhibition of eastern clocks *Watching Over Every Precious Moment* is announced. As I say, it could be a coincidence, but we can imagine an artist busy with some professional occupation who suddenly encounters a demonstration on the street. He does not really know the reason for it, but it attracts his attention and he begins to take photographs and, in a way, take part in it himself. The first time might be coincidental – a simple commotion that could go anywhere and lead to anything. A group of people exercising their right to demonstrate in public. The photos have no traditionally "artistic" or even documentary pretensions, maybe just a sort of private record in a personal diary. Although the artist moves around a little to get different view of the demonstration, he is essentially a still element that, when the group has passed, is left alone, lost once more in the great city because the specific place that the demonstration created has ceased to operate as such, everything returns to normal urban abnormality. But in a way the initial interest or curiosity grew, the dull, distant noise began to make itself heard and became an instrument in action.

Surprised and excited, the idea of the demonstration as an artistic possibility arises. When the next one is encountered there is no doubt and it may even have been sought out – this is the demonstration in New York against US participation in the Iraq war. The demonstration is no longer something strange and, when he takes the photos, Jesús Palomino is taking part in it himself and thinking about its possible further treatment. The third demonstration in Hong Kong extends the geographical and thematic range of the defence of rights and freedoms. The project now starts to become defined beginning with the public space, the call for human rights and people's participation in political

life. An e-mail from Hong Kong by the artist on 19 December 2007 confirms his already explicit interest in demonstrations for his exhibition:

Tomorrow I'm going to try to photograph another "DEMONSTRATION". It's in Victory Park on Hong Kong Island. On weekends all the domestic staff (mainly Philippine and Indonesian women) go to spend the afternoon in the park. The casual stroller cannot remain indifferent on seeing the accumulation of seated women talking and eating, chatting on their cell phones or simply sleeping. Because what happens every weekend is, simply and openly, a demonstration of presence. There are no slogans or claims. They just get together to share their free time all at one and the same time. There, before these women it's easy to understand why [Spanish] theatre slang calls the audience "THE RESPECTABLE". Wherever a group of people of whatever size comes together in time and space to share the idea of a meeting, a new collective and public experience is created. An update of the respectable possibilities, whether explicit or not, of the political.

Another important fact that can easily be overlooked nowadays is that these demonstrations take place at places very distant from each other, on three different continents. Things are the same the whole world over and human rights are violated. They also tell of the artist's movements. Following Jesús Palomino's work is not easy because of the number of places he has worked in recent years. Apart from looking up his web page (www.jesuspalomino.com) we can also consult the catalogue of his recent works that the artist himself has edited (1). All the information contained in it and the direct knowledge of some of his installations tells not of an introspective nomad, but of an attentive observer of great conflicts and also, most especially, of local matters, or at least, of how large political and social questions are perceived in very specific places. In this sense, his interest in demonstrations and activities that are not specifically artistic gives a true indication of his manner of procedure, of using something in the air, like the words chanted during the march, to arouse the citizen's reflexive conscience.

All the words of the demonstrations contain, in a way, the Universal Declaration of Human Rights proclaimed by the United Nations Organisation in 1948 and which Jesús Palomino uses in this exhibition, while walking, being in the march, is a metaphor for

the arousal of the awareness that some artists have used in very different ways. I remember Bruce Nauman's movements around his studio, Richard Long's walks through nature or Marina Abramovic and Ulay walking along the Great Wall of China. Likewise Allan Kaprow's activities that suggest hardly any connection with what we understand as art, but rather an arousal of one's own physical conscience and the many implications that this involves. One titled *Tail Wagging Dog* consisted in strolling through the hills near Del mar (California) while the musician Jean-Charles François followed his shadow. When the pursuer lost the leader's shadow through changes in direction or the accidents of the terrain, he struck together two stones he was carrying and the pursuer became the leader. Having got this far, the best way to approach the intentions of Jesús Palomino's proposal is to speak directly to the artist in a conversation that clarifies his interests and, as in Allan Kaprow's activity, activates our conscience on the basis of the physical experience of his exhibition at the Espacio Iniciarte.

CONVERSATION

In the demonstrations you have photographed in recent years, there is a deliberate fusion of art and life, or, at least, of social and political aspects of life in art. Indeed, your photographs can be considered documentaries or testimonies. Is this terrain of blurred or diluted frontiers where your proposals being to make sense?

The photographs of demonstrations that I show were taken by me in London, Hong Kong and New York with the simple aim of recording the event. You might say I came across them. When I took the pictures I didn't see them as possible material for an exhibition.

A few thousand people crossing the centre of Manhattan Island against the invasion of Iraq. Some two thousand people in Hong Kong openly and clearly criticising the Chinese Communist Party for its abuses and political repression. Hundreds of thousands of British Muslims marching through the centre of London asking for a democratic social debate to be opened on the coexistence of cultures and religions.

Curiously, what I experienced as spectator and participant in the three demonstrations was rather similar – first of all, joy, and then relief.

The three events organised by minorities criticised majority media and political positions of power. I felt relief to see real human beings expressing their non-conformity. The intensity of the atmosphere in the three demonstrations was very high, obviously because of the emergency of the subject matter. The demonstrations broke the usual rhythm of the city, for a few hours leaving the streets only for the citizens and their claims.

The value I attribute to these images is that of the document. The value of having been a witness and being able to show them now to other people. For me, they could well be the simple statement that History, unlike what many people passively maintain, is made by real people, people who are often anonymous, in everyday situations far removed from the slightest heroism. I felt that these images could be a good way to transmit these ideas: people peacefully marching, democratically calling for what they felt to be right, showing their lack of conformity in spite of everything.

Politics, political action, occurs in the public space almost by definition. In my opinion this space has been degraded by the use certain so-called public powers make of it. How does an artist of today approach his activity in this space? Is it possible to intervene significantly in the public space?

Well, that question goes right to the heart of the matter. In what you say, I can see you have already determined the ingredients and limits that put political exchange into play as we now know it: the public sphere, political action, the abuses of some powers and the chance to contest those same powers within the accepted rules of democracy.

Yes indeed, those are the margins within which my work takes place.

The images of the demonstrations synthesise my interests well. The photos show people that democratically refuse to accept abuse and manipulation. In turn, these

people propose another way of making and understanding politics in their respective countries and communities. This is the type of everyday, not particularly heroic gesture in political action that I try to give space to in my exhibition. I believe that, unsuspectingly, they have a great transforming value.

How do I personally approach my work in this context? Well, first of all, I try with all my might to make a good exhibition. I try not to be manipulated by interests foreign to my work. As far as possible, I create an atmosphere of dialogue and collaboration with the gallery or institution that invites me to exhibit. I attempt to be as clear as possible about my work conditions and try to make the contractor fulfil them. I explain the intentions of my artistic practice to the possible public with all the possibilities at my disposal. Finally, I learn and enjoy the experience. That is how I try to carry out my projects. It can't always be done without friction and difficulty, but it often works.

Artists' work tends to be shown in privileged places with the attendance of a small, specialised public. What problems do you find in trying to reconcile this reality with your proposals?

The galleries, museums, publications, and all sorts of art competitions are now a natural part of our social landscape. Fortunately, cultural life inside and outside Spain has grown and become more vibrant. This can only have a positive effect on the political life of people. By that I don't want to adopt a passive or conformist attitude and forget the exercise of criticism of public and private cultural politics.

Professional closed shops in artistic circuits, lack of interest in cultural managers as regards explaining, opening up and sharing the artistic experience, the elitist nature of some competitions, the hyper-commodification of art objects, lack of knowledge in the public attending shows can all be seen as obvious problems standing in the way of greater democratic participation.

In any case, I don't think it's a problem that, as you say, an interested, knowledgeable, albeit small number of people come to my artistic proposals. The real problem would be the opposite: no public, ignorant and uninterested.

But let's get back to what's really important. We artists are largely responsible for making sure that these questions that can be seen as barriers do not prevent the conscious, significant practice of our activity. We'll have to negotiate continuously with the other parts. Who are to be our interlocutors and business partners? Quite simply, the galleries, the museums, the publications, the foundations, etc.

We could consider the artistic circuit as unchanging in its relations of power and its interests. I simply do not believe it is like that. If we think of history as an age-old process resulting from the action of real men, I don't see why, despite the obvious resistance of some powers, these relations cannot be altered to improve certain practices. The circuit is made, maintained, fed and moved by real people that you can speak to, negotiate with, criticise or reject. This is the practice from which a new situation can derive, a change of atmosphere, a more significant space.

I think you're quite right to abandon the fatalism of the art institution as something monolithic. Your works and actions tend to tense up that negotiation and open cracks in the institutional wall surrounding art and something as immediate as the spreading of slogans on posters can take on a greater dimension. The proposal of actual and media fasting for one day at your *Against Indifference* exhibition in 2006 at the Helga de Alvear gallery might seem ingenuous, but it nonetheless identified some symptoms: we are paralysed by having our needs satisfied and hyper-information disorients us, prevents us from thinking for ourselves. Radio broadcasts also attempt to open up the field of debate and get the more people involved the better. In other words, with your projects you try not just to put forward plastic questions, but also offer critical tools which, no matter how precarious they may seem, can help to improve coexistence. How does that process take place in which criticism joins with the promotion of the required ethical values to improve the situation? Do you think this should be one of the tasks of the artist?

Well, I think it's natural to reflect, seek solutions and act coherently when I detect important, urgent unsolved problems in my surroundings. When these conflicts are of a political nature, we had better pay full attention to them, because apathy,

abandon or lack of reflection can only bring negative consequences for every single one of us.

Subject as important as social justice, democratic participation, or political ethics depend almost exclusively on our responsible capacity to update their meanings in our social practices.

Generally speaking, when I plan some action that bears directly on some political aspect, I do so with the simple, healthy intention of proposing a possible solution based on reflection.

I do not conceive my actions as political activism. I think it's more accurate to see them as catalysts for reflection, calls to attention, warnings. In my installations I use a certain "aesthetics of activism" (banners, pamphlets, posters, slogans, etc.) not because I identify with them, but because they work well as a plastic strategy.

Very often a good joke works, with the ulterior motive of making people think. That was my intention when I proposed one day of media and food fasting in my piece *Against Indifference* (Galería Helga de Alvear. Madrid, January 2006). Naturally, I didn't expect anyone to follow the day of fasting. It was my logical response to the reflection: the best way to counteract indifference is by creating appetite. You're quite right in your conclusion that hyper-consumerism places us in ethical and political atrophy.

Apart from myself, I only know of one other person that followed the day of fasting. I wasn't expecting anything else, given such an unusual proposal, albeit full of meaning, in the context of a commercial gallery.

Jean Renoir said somewhere, I think it was in relation to his film *La Grande illusion* about World War I, that the French soldier fighting in the trenches against the German soldier was closer to him than he was to his superior officers, who, in their offices, decided their destinies at the front. From the beginning, your entire *oeuvre* seems to me associated with the idea of the home and the context in which the individual carries out his life. Your career in this field has in a natural fashion progressively widened, from

the privacy of your very first exhibitions to the public nature of the most recent. Today, social models are still predominant that give priority to competitiveness and extreme individualism over and above any other consideration. Do you think that artistic practice can encourage a critical reflection questioning such models?

I don't think it's easy to answer such a complex question. I understand that a society that can provide a genuine democratic reflection would be the best antidote for abusive, suffocating social models or cultural policies that are manipulated or lacking in any human significance.

Obviously, reality does not present itself in such a simplified manner. The acceptance of certain social models based exclusively on personal success at all cost can neglect and displace ethical, human, and important political aspects. This hypercompetitive, hyper-individualistic model you refer to is no more than a reflection of the economic terms in which we, unfortunately at times, have to move. Nor is it unusual to see, and this is certainly very dangerous, how these models are unquestioningly accepted and encouraged by the very educational system. The professional art circuit and the industry of cultural management are not foreign to these circumstances either.

In any case, your question is still complex and boundless. Difficult.

Definitive magic formulae in cultural politics were abandoned some time ago by mature democracies. I think a fairly realistic possibility would be to detect management experiences that had been positive or significant in museums, galleries, and cultural institutions and try to pay them serious attention in order to learn from them. Studying the reasons for their success, the ways they bring cultural production closer to people, their capacity to generate enjoyment and interest in culture, etc. I can't think of anything better.

Any work of art is completed by the public's reception of it, but I think that in your works that space for reception is in a lot more demand than with many other artists. Could you tell us about any experience where the project grew after its installation and exhibition?

The projects in which the experience continues to be shaped and grow most clearly even after its presentation are radio broadcasts.

These projects consisted in activities in the museum space (normally an installation) together with a second experience of collaboration in the form of radio programmes that could go on for one or two months.

Attracted by the proposal, many people voluntarily took part in these programmes and were involved in the experience of open dialogue and media exchange that is radio. The subjects covered in the different broadcasts were varied: cultural politics, mental health, help for the young, relations with the Islamic world, illegal immigration, gender violence, etc. Before the broadcasts, I personally took charge of organising the programmes, working with the collaborators in drawing up the scripts and inviting the different guests.

The collaborators were young journalism or art students. In the main, the broadcasts went well, despite both my and the participants' lack of experience in the medium. The broadcasting stations were usually non-commercial community radios (Valladolid and Vejer de la Frontera) and quite professional, in the case of the broadcasts made on Ondajerez in Jerez de la Frontera (Cadiz).

When I work on projects with radio, all my energy is put to organising, supporting and encouraging the collaborators. My activity is basically to prepare the scripts, invite the guests interviewed and coordinate the encounter between the professionals at the radio station and the young volunteers. Afterwards, when the programmes are actually taking place, I like to stay in the background. In some cases, I am not even physically present when the programmes are broadcast. The project passes into the hands of the people that have organised it. The young journalists or young artists play the major role and carry out the experience.

Also, some editions of posters I made have clearly continued to expand and articulate without my total control. I never know where these printed slogans are

finally going to end up. Although I do know that spectators have taken them from the exhibition rooms and, in a way, read and distributed them.

To turn now to the Santa Lucía exhibition, I'd like to start with the Universal Declaration of Human Rights. If your work aims to speak somehow of human rights, it seems clear that the best thing is to go to one of the fundamental texts, even though it seems to me it is pretty much unknown or, at least, forgotten, when it is an extraordinary document in every sense, even in the way it is written. What is your relation with the declaration of human rights and how do you decide to use it?

Well, my relation with the Universal Declaration of Human Rights is basically political. I carry it in my wallet. I always travel everywhere with that little declaration in my pocket. I like to read it from time to time, perhaps to arouse my conscience.

I suggested doing this same project last year (2007) in ShenZhen, in China. The Foundation that invited me to work there saw serious problems in the project. The Head of the Foundation commented to me that Human Rights were a “politically sensitive” subject. That I would have problems with the police if I tried to carry out the action in the street. And that, despite being someone important in the Ministry of Culture in Beijing, he too would have problems. Obviously, I gave the project up.

Every time I read this Declaration made by the United Nations in 1948 and today accepted by almost all the countries in the world, I think about the amount of suffering and cruelty there is in the history of the human being. The Declaration itself is a history lesson. I am moved when I think of it as one of the most important modern political texts. No democratic political action or act of justice can be conceived today that is not based on these rights.

I am pleased to now be able to carry this project out in Seville. I don't think anyone will be shocked by reading them here.

The distribution of posters with the declaration of human rights in the exhibition room fulfils an informative and even a formative function, but it is also to be distributed in several secondary school in the city. This is perhaps a small, but, in a way, exemplary symbolic gesture. How do you intend to carry out this activity that will doubtless involve a large expenditure of energy but that, even though it forms part of the exhibition, will not be seen in the Iniciarte rooms?

Well, it's not as exhausting as you suggest. It's only a matter of five days. One day for each school.

Yes, the idea is to distribute this information in five schools in different part of Seville. To make a short presentation of the rights and their history and try to give the most students possible the chance to read the Declaration. It's a simple action.

Ten thousand is a lot of posters. I don't think there will be enough people in the Iniciarte rooms to exhaust the edition. But I don't want any posters not to be distributed. So we'll go to the school handing out information. Afterwards, if some of the students feel an interest in the project they'll be more than welcome to go the exhibition itself.

If any of these pupils go to Iniciarte, they will find themselves inside quite a high wire fence occupying almost the entire central nave of the old church and part of the sides, leaving only a relatively small space in which to move around the enclosed space. You installed a version of the same piece in China. What differences do you find when installing a work of this type in places so different as China and Seville?

When I suggested doing the Human Rights project in China and was refused, I always said the same thing: this project is not conceived exclusively for China and its political situation. The project has meaning in any country or place, as we are all involved in working for the best presence and exercise of these rights.

Closing the space again with a metal fence and lighting it with green spotlights also has meaning. This is not a repetition of the same action. It is using the same elements in a new place with new conditions, possible new implications and

readings. The most obvious difference is that in China I was not able to present the edition of Human Rights as part of the installation, as this was impossible for political reasons.

For me, what is really interesting is giving priority to the three-dimensional experience that can be achieved by closing the space as I do. To connect that experience with reflection on public space, political life and the Rights. That is my aim.

I remember another one of your pieces where you used this type of fence. In 2003 at the Sala Imagen in Seville you had an installation called *Abajo, sin noticias del otro lado, sin voz* [*Down there, no news from the other side, no voice*], where you also used metal fencing, but in that case the sense was almost of urban planning, marking the boundary between the city and its outer limits. Here I think the interpretations could be more complex. What does the fence closing off a closed space mean to you?

Well, your question mentions the complexity arising out of the confrontation between the art object and the experience of it. I suppose that all the possible readings you suggest will occur in spectators' minds. My intention is not to provoke a single line of interpretation dictated by me and my interests. Rather the opposite. The spectator will visit the exhibition where the various ingredients (installation, posters, photographs, text in the catalogue, commentaries, etc.) make up an experience and provide enough information to set off a possible process of reflection. Surprise, interest, indifference, rejection, and even, why not say so, indignation can all take place. Who can control all of that?

Well, I imagine that I do what I do not to be easily accepted, but to set in motion these human processes of transmission and confrontation that belong to the artistic experience. Unambiguity is a possibility, but not the only one. Extremes, ambiguity, the accumulation of interpretations, etc. can also occur and make up the experience. Well, let's say that, generally speaking, that's how it happens.

Perhaps too the photographs of the demonstrations and the posters of the Declaration of Human Rights are indications of the sense of the entire exhibition, not just the enclosed area. It certainly seems they are designed to provoke reflection in the spectator.

What I basically do is present my interests in the context of the professional artistic circuit and, in the main, although not always, they are concerned with political matters.

I cannot direct the readings; I cannot make a single reading of the spectator's experience. All I can do is provide keys, information about my intentions, explain and show the direction my interests are going. On this basis the spectator can draw his or her own conclusions. The artistic experience I propose is not basically very different to any other. If the spectator comes to it with no critical desire, he or she may well not make very much of it. On the other hand, if the plastic and spatial experience proposed by the installation awakens interest and curiosity (and that's what it's meant to do), it will make the spectators more responsive and ready for positive, enriching reflection.

If you don't mind, I'd like to insist a little on this relation between experience and place. Here we are in February 2008 in Seville talking about an exhibition to be shown in May in the Iniciarte space, the old Santa Lucía church. Your intention is to alter this space with your intervention to make it more explicit and provoke a physical experience that can then become aesthetic, ethical, and even political. Is this experience of the spectator what you are after more than fitting the work to a particular space, one place inside another?

All the ingredients of the exhibition are important for the experience: space, posters, photos, texts, etc. By closing the space what happens is that "the space appears". The fence creates a physical, but not a visual boundary. The space of the room filled with green light is cut by the physical limit of the fence. The spectators are restricted in their movements. The space that would normally be used by them is now closed and only visually accessible.

The presence of the physical boundary, that is the metallic fence floodlit in green, might initially have a negative, alarming, aggressive reading. I have to take that risk, because the ultimate effect I want is to “make the space appear”. It would be like the effect of the diagnosis of a serious illness in someone’s life. Initially devastating. Later, perhaps, it would reveal the great value and love we have for our human existence.

I want to make the space appear by closing it off, denying it to the spectators. I hope that the tension of the spatial experience will set of a process of curiosity and questioning. It could also be an analogy of what it means to inhabit a public space without any rights. As Hannah Arendt said: “The public space does not work with prophecies but with warnings.”

The work does not build a place or, as you suggest, another place inside the place. The installation attempts to bring the space to light, to make it patent and obvious on the basis of a limitation. It aims to reveal the three-dimensionality in which we move, which is physical, but also social.

The other ingredients of the reading accompanying the closed space are the text of the Universal Declaration of Human Rights and the photographs of the demonstrations. I suppose the installation should be read from this place of political and human reflection.

José Yñiguez, Seville, February 2008.

(1) Jesús Palomino (2004-2006) “Filtros, Carteles Informativos & Emisiones de Radio” [“Filters, Information Posters & Radio Broadcasts”]. The catalogue published with the support of the Consejería de Cultura. Junta de Andalucía in June 2007 is a detailed account of Jesús Palomino’s works and projects in recent years. In addition to numerous

illustrations, it also contains texts by Armando Montesinos, Rosa Palomino, Charles Citron, and a conversation between Jorge Casanova and the artist.