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The idea of home is implicit within human beings and goes beyond the physical sense of a house. It is a powerful emotion that connects with a particular place and with a group. Judiciously arranged materials create a small living space, which is what many people understand as the meaning of home but in fact it is more, and on occasions, and using the right elements, it transcends the form of a building. In his work, Jesús Palomino makes use of the idea of the nomad in a sense that goes beyond geography. He presents the wanderer as someone who has accumulated cultural, political, social and other types of experience by not belonging or remaining in one static place: an accumulation of different “lives and homes” that are carried in a suitcase, resulting in a burden that can be a heavy one but which also ensures that we remain connected to our essential nature through an invisible tie.

It is through Palomino’s dialogue with social agents and with lives in other parts of the world that he focuses on types of inequalities that extend beyond the merely economic with the aim of highlighting cultural differences. These differences often prevent development in other fields such as the social or economic. The CAC Málaga is now presenting a site-specific exhibition in which Jesús Palomino explains his particular vision of contemporary phenomena, including the Arab Spring and its influence on the West.

Palomino has referred on more than one occasion to the fact that knowledge travels in the same way as people. As a result, his works aim to reflect on issues that are overlooked on a daily basis all over the world but which affect everyone to an equal degree, regardless of nationality. Knowledge often encounters a wall that cannot be breached and it is here that

basic rights start to be violated. *MOUNTAIN* (2013) is a good example of this, depicting a large pile of shredded posters of the Universal Declaration of Human Rights in Arabic. Palomino achieves eloquence in a highly synthetic manner.

Something similar is to be found in another of the installations in this exhibition, entitled *GOLD ONE TO ONE* (2013). It consists of two, real gold rings that visitors can touch and handle and which will be installed in the Centre after the exhibition closes for one year. These are two apparently valuable rings but are paradoxically at the reach of visitors, like any normal object, suggesting the idea that something extremely valuable should be available to everyone. Once again we encounter a dual symbolism involving a profound reflection on the division of wealth in society today. Palomino's installations are simple and make use of everyday objects but they nonetheless possess a significant emotional content. These objects, such as a door left out on the street (*VERTICAL ABANDONED OBJECTS*, 2013), or anything else thrown away outdoors, have been photographed by Palomino and presented as a type of urban map, with the result that they no longer seem to be there by chance and are immortalised through the camera lens.

The street as the setting for action is a concept to be found in some of these works: the public space in which demands are made and in which the group's concerns are expressed. Combining the exterior space with the inside of a building or an exhibition space is one of Palomino's aims and is an interesting facet of his work.

There are, however, revolutions that take place silently, although they are latent within society. This "conflict" is waged daily and reflects the survival of lives in hostile environments,

be they of an economic, political, historical or cultural nature (*INVISIBLE WAR*, 2010).

Sometimes silence says everything and produces an emotion more powerful than any cry.

Fernando Francés

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