

Jesus Palomino can be like a rocket scientist trying to explore the stars, navigating an asteroid belt in a paper airplane. He may have the conceptual knowledge and understanding to plan a trajectory through space/time but a limited budget for his equipment. So he builds his airplane out of found cardboard and maps his journey using the detritus he finds along the way. These stopping points are a kind of oasis in the urban desert, garbage islands on the sidewalk sea of people coming and going. These points help him to orient and re-position his atlas without dropping the ball. Our image of Earth is precariously balanced above our heads and more importantly below our feet. Is our Earth part of Jesus Palomino's *Atlas of Abandoned Objects*?

This conditioning and contingency is a very important consideration in understanding the thinking and combinations in Jesus Palomino's work. Far from aesthetic and ideological bricolage, each fragment is a conceptual receptacle, a kind of dumpster of conditional and social meaning. It is a place in which we retrieve the emotional consequences of our logic.

Each part, whether composed of laser cut aluminum, shredded bills of rights, found dumpster signage or immigrant products arranged linguistically on the floor, carries a narrative message concerning the duration of human values and our condition.

It is a pre-occupation or shall I say, post-occupation, when you consider the current unemployment rate and deployment rate of laws which infringe on our most sacred human values. Our society is built on casuality, belief and a deep ethical humanism with empathetic understanding and mis-understanding.

Jesus work refers and builds upon these reflections as a reflexive language of form, sign and meaning arranging contradictions and resistances by setting into motion our associative processes. Sometimes the content is acutely clear while at other moments ambiguously evocative and poetic. The references form a complex social/economic relationship. Laws and constitutionality, labor and ownership, dialogue and immigration, art and institutions and many other meaningful human issues.

Jesus is a word smith enabling the public and community to participate in action *performativity* and representation. His acute sense of form and space enables his differential models and spatial juxta-oppositions to sit in an intimate monumentality, as if they have always been there and will remain in a permanent temporality until the wind blows the tent away. It is this fragility and precarious balance of human culture in transition that concerns and informs the explorations of Jesus Palomino.

His recent exhibition *Creative Inquiry Preparing An Educated Electorate with The Will Of Social Justice Rather Than Simply Self Interest* at the Contemporary Art Museum in Malaga inspires us to see the world around us not as material for the sake of exchange but meanings that carry our daily ideas, concepts and most profound emotions.

Like the medieval morality play "Everyman" from 1485, Jesus tries to share his and our dilemmas with us. As Spinoza wrote: " *men under the guidance of reason desire nothing for themselves which they do not desire for the rest of mankind* ".

Charlie Citron. Amsterdam, 2013.