

HUMAN RIGHTS FREE MONEY

A show by Jesus Palomino at Rafael Ortiz Gallery. January 2010

A big heap of cut paper

A vanishing sentence: FREE MONEY

Another colored sentence: MONEY FOR HUMAN NEEDS NOT FOR WAR

A video with urban landscapes of Hong Kong

Two aluminium stencils to make graffiti

An installation with pink drawings

Some collages

This could be a rough list of the recent works presented by Jesús Palomino in his second solo show at Rafael Ortiz Gallery in Seville.

What is the actual purpose of the artist showing these works? What is his intention and what is the relationship among them?

According to the author himself: "Some nights while you watch TV and you are doing zapping without any intention and reluctantly: What relationship do establish the different images that appear on the screen? This show has to do with the losing of meaning and the vanishing of certain messages. More or less in the same way we use TV late at night".

HEAP of PAPER

Jesús has spent one week feeding a shredder (a machine habitually used to destroy documents at offices). Those papers were not bills or medical reports but 6.000 posters of the Universal Declaration of Human Rights of 1948. As a result of this action of cutting here you will find a wooden 1 cubic meter piece partially buried with the paper.

A VANISHING SENTENCE

The Spanish translation of Free Money has two possible meanings: money given for free,

or the imperative sense “LET’S LIBERATE MONEY” (because it is imprisoned). No wonder what could be the meaning selected by the spectator, the sentence is vanishing in the edition of four posters specially edited for the show. The message is finally presented as a dysfunctional and unreadable one.

A COLORED SENTENCE: MONEY FOR HUMAN NEEDS NOT FOR WAR

Jesús Palomino found this sentence written on a banner at the 4th. Anniversary Demonstration of the Anglo-American Invasion of Iraq at New York, March 2007. How could we against it? Who could not agree? According to the artist: “To present this colored sentence was an attempt to make some publicity of this pacific message and make it politically visible among us in order to avoid any feeling of embarrassment when we are faced to pacificism. It is my modest contribution to trigger any kind of reflection on war and politics trying to overcome superficial assessments on it”.

60 URBAN LANDSCAPES OF HONG KONG

Holding on his hands a video camera the artist collected during one week several landscapes of the Island of Hong Kong, Kowloon and Yin Sin Island on December 2007. The countryside present highly saturated urban sites, the most pragmatic architectural functionalism and the massive building production as a contemporary urban model for the city. Anyhow, Jesús Palomino states: “Despite the amazing exhausting appearance of those places, the city of Hong Kong possesses a very functional and controlled urban planning that makes the life possible and effective in there. Furthermore, sincerely Hong Kong is a marvelous place to fall in love”.

TWO ALUMINIUM STENCILS TO MAKE GRAFFITI

Actually these two stencils on where you can see written the title of the exhibition HUMAN RIGHTS FREE MONEY are two flat functional sculptures that render an homage to street action claiming for the Human Rights and the liberation of money. Anyone could imagine the potential art collector (who could buy those stencils for his collection) doing some graffiti on the streets.

INSTALLATION WITH PINK DRAWINGS

For sure the most abstract and less referential of the artworks presented at this show. About this work the artist says: “...these pink color drawings were drawn during long sessions at night when it was impossible for me to sleep suffering from insomnia.

Curiously, some of those are made with pink color markers and they seem to represent anarchic crystal structures that vanish and disappear. I don't know if there's a clear relation between insomnia and artistic production...but, no matter, these drawings only serve to represent time; the time of its own making".

COLLAGES

On regard about the collages, it should be said that Jesús Palomino has never given up to do them since the beginning of his artistic career. It could be said that they are bidimensional works done from Palomino's sculpture mind and sensibility. His particular use of color, material and his idiosyncratic psychological vibration make them to be highly singular images. Jesús Palomino still makes them without renouncing to enjoy its process and here he presents a good example. Enjoy them.

January 12 th. 2010 through February 27 th. 2010

RAFAEL ORTIZ GALLERY, Seville.

