



CURRICULUM

Jesús Palomino (Seville, Spain, 1969) has undertaken *site-specific* projects concerned with *participatory art* and the politics of spectatorship. Each of these projects has been designed to offer an aesthetic response and a commentary on issues such as Human Rights, ecology, cultural dialogue and democratic criticism. These projects undertaken in Cameroon, Venezuela, Serbia, Texas, Canada, China, Mongolia and Ireland, among other places, have taken shape as artistic actions based on real situations that demand urgent reflection, resolution and, hopefully, transformation.

More information, please see: www.jesuspalomino.com

1. BIOGRAPHY

Jesús Palomino was born in Seville, Spain, in 1969. He studied at the Fine Arts School of Cuenca, Spain (1988-1993) and Ohio State University (1993); he was awarded with the International Research Fellowship at the Rijksakademie van Beeldende Kunsten, Amsterdam (2001-2002), the Excelency Award of the Andalusian Government, Spain (2006), and the Excellency Art Award of the Free State of Bavaria, Germany (2014).

Jesús Palomino has undertaken *site-specific Public Art* projects concerned with *participatory art* and the politics of spectatorship. Each of those art projects, many of them presented in public spaces, have been designed to offer an aesthetic response and a commentary on issues such as Human Rights, ecology, cultural dialogue and democratic criticism. These projects undertaken in Germany, Cameroon, Venezuela, Serbia, USA, Canada, China, Russia, and Ireland, among other places, have taken shape as artistic actions based on real situations that demand urgent reflection, resolution and, hopefully, transformation.

Jesus Palomino has researched as special guest artist at Miró Foundation, Spain (2000), the Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands (2001-2002), Pistolletto Foundation, Biella, Milano, Italy (2001), European Art Center, Xiamen, China (2002), La Llama Foundation, Venezuela (2005), The Chinati Foundation, Texas, USA (2006), Clark Centre, Montréal, Canada (2006), OCAT Contemporary Art Center, Shen Zhen, China (2007), the Internationales Künstlerhaus Villa Concordia in Bamberg, Germany (2014-2015), etc.

Palomino's projects has been exhibited at the Ural Biennial of Contemporary Art, Ekaterinburg, Russia (2015), Wei Ling Gallery, Kuala Lumpur, Malaysia (2015), the Internationales Künstlerhaus Villa Concordia in Bamberg, Germany (2014), Contemporary Art Center of Málaga, Spain (2013), Open University of Diversity, OUD, Hasselt, Belgium (2012), *HalfHouse* Art Space, Barcelona, (2010), ShenZhen Contemporary Art Center, China (2007), Musée d'Art Contemporain, Nîmes, France (2007), Fundación Montenmendio, Spain (2006), CIUDAD MULTIPLE, Panama (2003), Hamburger Bahnhof Museum, Berlín, (2002), Smart Project Space, Amsterdam (2001), Kaus Australis Stichting, Rotterdam (1999), etc.

In addition to his numerous exhibitions, projects, lectures and workshops, Jesús Palomino is also a writer of critical tests and essays. Recent publications include *Moving Around (On Nomadism and New Contemporary Art Practices)* published by Ediciones Los Sentidos, 2010.

Jesús Palomino has been running as well in the recent years his project *LECTURES FACTORY_Critical Communication of Contemporary Culture*, a professional attempt to disseminate an open understanding of contemporary art practices explained to all kind of audiences through workshops, seminars and lectures.

Further information and complete CV: www.jesuspalomino.com

E.mail: jesuspalomino69@gmail.com

Tel.: +00. 34. 676. 07. 61. 77

2. EDUCATION

- Fine Arts Degree Castilla - La Mancha University. Cuenca, Spain. (1988-1993)
- Ohio State University. Fine Arts School. Columbus, Ohio. USA. Intern.Exchange Program (1993)
- Rijksakademie van Beeldende Kunsten. International Research Fellowship Program. Amsterdam, The Netherlands. Masters degree (2001-2002)

To whom it may concern

Amsterdam, 26 April 2010

CERTIFICATE WORK PERIOD

Jesús Palomino (Sevilla, Spain, born 1969) was a resident at the Rijksakademie from 1 January 2001 – 31 December 2002, working mainly in the fields of sculpture and installation. He completed the full work period successfully.

The Rijksakademie *Research Residency* in Amsterdam is an international research and production place for talented, professional artists from all over the world. The Rijksakademie is more than a *residency*. It has extensive technical facilities, a library, artists' documentation and art collections. In addition the Rijksakademie offers basic facilities such as a studio, a work budget, cantina, mediation with accommodation and grants.

There are some fifty studios where *resident artists* work up to two years on research, experiments, projects and production. Confrontation with diverse cultures and advice by renowned international artists, exhibition makers, theoreticians and technical specialists promote the deepening, expansion and acceleration of artistic skill.

25 artists are yearly selected from about 1500 applications worldwide. Half of the artists come from the Netherlands; the other half comes from abroad. Cultural and international exchange as well as artistic confrontation does form the main focus during the working periods. Additional networks, by contacts with other artists prove to be extremely fruitful during many subsequent years.

Former residents of the Rijksakademie are active in the international art world and are frequently invited to contribute their experience to teach (also at an MA level) and share their experience with younger artists through projects and workshops. The Rijksakademie can be seen as a Research-fellowship with elements of an artist in residency. The level can be equaled to University PhD, though a formal degree is not given.

Jesús Palomino will remain connected - like all former residents - through the Rijksakademie Artists' Society


Edith Rijnja
Coordinator Rijksakademie



Sarphatistraat 470 T +31 (0)20 5270300
NL-1018 GW Amsterdam F +31 (0)20 5270301
info@rijksakademie.nl
www.rijksakademie.nl bankrekening 13185
KvK 34123218
IBAN: NL50INGB0000013185
BIC: INGBNL2A

3. PROFESSIONAL EXPERIENCE

TEACHER TRAINING & PROFICIENCY

- *CAP. Official Proficiency Pedagogical Course.* 8 months of teaching and training oriented towards Art Education Professional Proficiency at High School and University level. Seville, Spain. 1994.

PEDAGOGICAL WORK _ Advanced Workshops for Art Students in High School, University, Master Degree, and PhD. level:

- **RADIO BROADCASTING ARTISTIC WORKSHOP.** Bessengue City Project. Douala, Cameroon. October 2002.
- **RADIO BROADCASTING PROJECT.** Contemporary Art Museum Patio Herreriano in collaboration with the School of Journalism. Valladolid., Spain. Oct. 2005.
- **RADIO BROADCASTING PROJECT.** School of Art & Design. Jerez de la Frontera, Cádiz. Spain. November, 2007.
- **PUBLIC SPACE & CONTEMPORARY ART PRACTICES.** Fine Arts School of Pontevedra. University of Vigo. Pontevedra. Nov. 2009.
- **REFLECTING ON PUBLIC ART.** Fine Arts School of Málaga. Málaga University, UMA. Málaga, Spain. 2010.
- **PUBLIC SPACE & CONTEMPORARY ART PRACTICES.** Fine Arts School of Pontevedra. University. of Vigo. Pontevedra, Spain. Nov. 2011.
- **MAKE-SHIFT ARCHITECTURE.** A workshop for the School of Art & Design. Tárrega, Spain. Jan. 2011.
- **WHY HISTORY MATTERS?.** Lectures Programme on Minimal Art, Conceptual Art, Performativity and Relational Aesthetics. El Butrón. Sevilla, Spain. Sept.-Nov. 2013.
- **DERIVE À FORCHHEIM.** Situationist Approaches for an Art students workshop. Forchheim, Germany. October 2014.

- [HÄNDEBAUM WORKSHOP](#). Kindergarte St. Marie. Installation Art workshop for primary school children. Bamberg, Germany. Dec. 2014.
- [LEARNING TO READ_LEARNING TO RELATE](#). Workshop for advanced students of art. Fine Arts School, Cuenca. Castilla-La Mancha University. Cuenca, Spain. Nov. 2015.

4. OTHER TEACHING MERITS:

CONTRIBUTIONS TO CONFERENCES: Lectures (L) and Public Presentations (PP):

- [Jesús Palomino's Projects. Public Art projects](#). Rijksakademie van Beeldende kunsten. Amsterdam, The Netherlands. June 2000. (PP)
- [JP's Projects. Public Art projects](#). Cultural de la Villa. Madrid, Spain. January 2001. (PP)
- [JP's Projects. Public Art projects](#). College. London, UK. March 2001. (PP)
- [JP's Projects. Public Art projects](#). Múltiple Presentation. Panamá City, Panamá. August 2002. (PP)
- [JP's Projects. Public Art projects](#). European Art Center. Xiamen, China. Oct. 2002. (PP)
- [JP's Projects. Public Art projects](#). Art Center. Douala, Cameroon. Oct. 2002. (PP)
- [NOMADISM IN CONTEMPORARY ART PRACTICES. Public Art projects](#). College of Technical Architects. Seville, Spain. January 2003. (L)
- [JP's Projects. Public Art projects](#). School of Photography. Caracas, Venezuela. Feb. 2005. (PP)
- [JP's Projects. Public Art projects](#). Foundation, Marfa, Texas. USA. Dec. 2006. (PP)
- [JP's Projects. Public Art projects](#). Shen Zhen Contemporary Art Center. Shen Zhen, China. Sept. 2007. (PP)
- [JP's Projects. Public Art projects](#). Arts School. GuangZhou University, China. Oct. 2007. (PP)
- [ON PUBLIC ART. Jesús Palomino Public Art projects](#). University of Córdoba. Córdoba, Spain. Sept. 2008. (L)

- [ART INSTITUTIONS, IDEOLOGIES & PRACTICES](#). Contemporary Art Center of Andalusia, CAAC. Seville, Spain. Nov. 2009. (L)
- [NOMADISM, PERFORMATIVITY & DEMOCRATIC CRITICISM](#). Contemporary Art Center, CAC. Málaga, Spain. Sept. 2010. (L)
- [JP's Projects. Public Art projects](#). Half House Art Space. Barcelona, Spain. (PP)
- [PHOTOGRAPHY and GENDER PERFORMATIVITY](#). University of Seville. Fine Arts School. Sevilla, Spain. January 2011. (L)
- [PERFORMATIVITY in CONTEMPORARY ART PRACTICES](#). MFA Programme Fine Arts School of Sevilla, Spain. Dec. 2011. (L)
- [STOP TV – HOLY WORLD](#). Contemporary Art Centre of Andalusia, CAAC. Sevilla, Spain. Feb. 2012. (L)
- [ONE PLACE AFTER ANOTHER & PUBLIC ART PERFORMATIVITY](#). Fine Arts School of Malaga. Malaga University, Spain. April 2013. (L)
- [WHY HISTORY MATTERS?](#) Lectures Programme on Minimal Art, Conceptual Art, Performativity and Relational Aesthetics. El Butrón. Sevilla, Spain. Oct.-Nov. 2013. (L)
- [JP's Projects. Public Art projects](#) Arts School, Cuenca. Spain. Castilla-La Mancha University. November, 2013. (PP)
- [JP's Projects. Public Art projects 1992-2014](#)). Internationales Künstlerhaus Villa Concordia. Bamberg, Germany. 2014. (PP)
- [PARTICIPATORY ART: Jesús Palomino Projects 1992-2014](#). Bamberg University. Bamberg, Germany. October, 2014. (L)
- [CURATORIAL CANON: A Recent History of Curating](#). Madariaga Contemporary Art Foundation. Sevilla, Spain. Dec. 2014. (L)
- [JP's Projects. Public Art projects \(1992-2014\)](#). Prague College and Brno Fine Arts School. Czech Republic. February 2014. (PP)

- *JP's Projects. Public Art projects 1992-2014*. In collaboration with Wei Ling Gallery. Kuala Lumpur, Malaysia. May 2015. (PP)
- *JP's Projects. Public Art projects 1992-2014*. University of Ekaterinburg, Russia. September 2015. (PP)
- *CONTEMPORARY CURATORIAL APPROACHES IN PUBLIC ART & PARTICIPATORY ART*. Madariaga Foundation. Sevilla, Spain. Curatorial Studies MFA. December 2015. (L)
- *MEETING BERIT AS_A video project by Jesús Palomino*. Film presentation. Valencia, Spain. March 2016. (PP)

5. ADVANCED RESEARCH PROGRAMS AS A GUEST RESEARCHER ARTIST (selection):

- Kaus Australis Stichting. Rotterdam, The Netherlands. Sept-Dec 1999
- Joan Miró Foundation. Mallorca, Spain. 2000
- Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands. 2000-2002. (2 years)
- Michelangelo Pistoletto Foundation. Biella, Milano. Italy. March 2001
- Fundación La Llama. Caracas, Venezuela. Feb 2005
- Casa de Velázquez. French Ministry of Culture. Madrid, Spain. Jan-Mar 2005
- Clark Galerie AIR Programme. Montréal, Canada. May-Jun 2006
- The Chinati Foundation AIR Programme. Marfa, Texas. USA. Nov-Dec 2006
- OCAT Artist in Residence Programme. Shenzhen, China. Sep-Oct 2007
- Internationales Künstlerhaus Villa Concordia. Bamberg, Germany. 2015. (1 year)
- Wolo AIR. Kuala Lumpur, Malaysia. May-July 2015
- AIR Ural Biennial. Ekaterinburg, Russia. July-Sept 2015

6. PUBLIC AND PROFESSIONAL SERVICES

SOLO EXHIBITIONS

Professional Visual Artist represented by Helga de Alvear Gallery. Madrid, Spain. (1993-2011)

2015

- [ATLAS of ABANDONED OBJECTS Poster Edition, 2015](#). Kuala Lumpur. In collaboration with Wei Ling Gallery. Kuala Lumpur, Malaysia.

2014

- [MASTER SUPPRESSION TECHNIQUES Poster Edition, 2014](#). International Art Fair Arco, Madrid, Spain, and Bamberg City Hall. Bamberg, Germany.
- [SAMEN im WALD_GOLD im FLUSS](#). Internationales Künstlerhaus Villa Concordia Bamberg, Germany.

2013

- [CREATIVE INQUIRY PREPARING AN EDUCATED ELECTORATE WITH THE WILL OF SOCIAL JUSTICE RATHER THAN SIMPLY SELF-INTEREST](#). Contemporary Art Center, CAC, Malaga, Spain.

2011

- [PEACE MARKET/PEACE SQUARE](#). Madrid, Spain.
- [PEACE ZONE Action](#). Velez Blanco, Almería. Spain.

2010

- [PEACE ZONE Action](#). HalfHouse Art Space. Barcelona, Spain.
- [ORO](#). Centre Sierra of Contemporary Arts. Huelva. Spain.
- [HUMAN RIGHTS FREE MONEY](#). Rafael Ortiz Gallery. Seville, Spain.

2009

- [GREEN SPACE CLOSED](#). Helga de Alvear Gallery. ARCO Solo Projects. Madrid, Spain.
- [20 SPEAKERS PLAYING THE SOUND OF THE PLACE](#). CAAC. Seville, Spain.

2008

- [TO THE FUTURE COMMUNITY](#). Iniciarte Contemporary Art Space. Spain.

2007

- [WHY IS THERE SOMETHING INSTEAD OF NOTHING?](#) INVALIDEN 1. Berlin, Germany.

2006

- [AGAINST APATHY](#). Helga de Alvear Gallery. Madrid, Spain.
- [CONVERTISSEUR DE PEURS/ LA FONTAINE DE COURAGE](#). Clark Production Center. Montréal, Canada.
- [MEDIA FILTER & BIG COMPASS](#). The Chinati Foundation. TEXAS. U.S.A.

2005

- [POETRY, POLITICAL THEORY & COMMON SENSE: TRANSFORMER](#). Sala Mendoza. Caracas. Venezuela.
- [PARA LA GENTE DE LA CIUDAD](#). Casa de América. Madrid. Spain.
- [BIG FAVELA & 8 RADIO BROADCASTINGS](#). Museo Español de Arte Contemporáneo Patio Herreriano. Valladolid, Spain.

2004

- [STOP T.V. HOLYWORLD](#). Galería Rafael Ortiz. Seville, Spain.
- [POISON COLLECTOR & BODY COUNT MACHINE](#). Sala de eStar. Seville, Spain.

2003

- [ABAJO, SIN NOTICIAS, DEL OTRO LADO, SIN VOZ](#). Cajasol. Seville, Spain.

2002

- [MERCADO LIGERO ESPERANDO](#). Museo ARTIUM. Vitoria, Spain.

2001

- [CITY](#). Helga de Alvear Gallery. Madrid, Spain.
- [TO THE PEOPLE OF THE CITY](#). Sala Moreno Villa. Malaga, Spain.
- [LEFTOVERS](#). Rijksakademie. Amsterdam, The Netherlands.
- [WAITING FLOUR ROOM](#). Plus Gallery. Düsseldorf, Germany.

2000

- [KÖLN HAUS](#). BVDG Sponsorship Programme. Art Cologne. Köln, Germany.
- [PAISAJE](#). Joan Miró Foundation. Palma de Mallorca, Spain.

1999

- [THERE MUST BE SOMETHING WRONG BETWEEN THIS ECONOMY & ME](#).
Kaus Australis Stichting. Rotterdam, The Netherlands.

1998

- [RECENT WOKS](#). Galería Alejandro Sales. Barcelona, Spain.

1997

- [GROUND WORKS](#). Helga de Alvear Gallery. Madrid, Spain.

1996

- [RECENT WORKS](#). Gravina Centro de Arte. Huelva, Spain.

- [22 MAYO 1996](#). Artists Center. Poblenou. Barcelona, Spain.
- [FEBRERO 1996](#). Casa de Nacho Hernando. Barcelona, Spain.

1995

- [RECENT WORKS](#). Helga de Alvear Gallery. Madrid, Spain.
- [BLUE PAPER COURTAINS](#). San Jeronimo Old Train Station. Seville, Spain.

1994

- [RECENT WORKS](#). Ventana Abierta Gallery. Seville, Spain.
- [GOOD BYE, NEVER MIND](#). Allez les filles Gallery. Columbus, Ohio. USA.

1993

- [RECENT WORKS](#). Juana Mordó Gallery. Madrid, Spain.

1992

- [PAINTINGS & DRAWINGS](#). Ventana Abierta Gallery. Seville, Spain.
- [WORKS IN THE OLD TRAIN STATION](#). Old Train Station. Cuenca, Spain.
- [FLOUR, GREASE & SOAP WORKS](#). Fine Arts School Gallery. Cuenca, Spain.

GROUP EXHIBITIONS

2015

- [3 rd. URAL BIENNIAL of CONTEMPORARY ART](#). Ekaterinburg, Russia.
- [TEORÍA DEL DUENDE](#). Centro Federico García Lorca. Granada, Spain.

2014

- [MASTER SUPPRESSION TECHNIQUES Poster Edition, 2014](#). International Art Fair Arco. Rafael Ortiz Gallery. Madrid, Spain.

2013

- [INTERVENCIONES](#). Centro Andaluz de Arte Contemporáneo. CAAC. Seville, Spain.

2012

- [STRANGE COSMOPOLITAN](#). Open University of Diversity. Hasselt, Belgium.

2011

- [Sin Título Group Show](#). Madrid, Spain.
- [MARGINS OF THE CITY](#). Contemporary Art Centre of Andalusia. Seville, Spain.

2010

- [HONG KNOG VIEWS](#). Video Project. Tel Aviv International Video Festival. Tel Aviv, Israel.
- [CONTRATIEMPO](#). Ruinas romanas de El Ruedo. Almedinilla, Cordoba, Spain.

2009

- [GREEN SPACE CLOSED](#). Solo Projects. Helga de Alvear Gallery. Madrid, Spain.
- [THE REST \(Margins & utopics\)](#). Sala Puertanueva. Cordoba, Spain.
- [SHORT TIME](#). HalfHouse Art Space. Barcelona, Spain.

2008

- [LOW KEY](#). Villa Iris. Marcelino Botín Foundation. Santander, Spain.
- 3rd. Contemporary Art Biennial of Seville. BIACS. Seville, Spain.

2007

- [SCÉNES DU SUD](#). Musée Carré de D'Art Contemporain. Nimes. France.
- [POTEMKIN VILLAGE](#). Ljubljana, Slovenia.
- [GREEN SPACE CLOSED](#). ShenZhen Sculpture Show. Musuem He Xiangning. Shenzhen, China.

2006

- [WITNESSES](#). Montenmedio Foundation de Arte Contemporáneo. Cadiz, Spain.
- [REFLECTING IDENTITIES IN CONTEMPORARY ART](#). Munich, Germany.
- I Biennial Canary Islands Art & Countryside. Canary Islands, Spain.

2005

- [HASTA PULVERIZARSE LOS OJOS](#). BBVA Foundation. Madrid, Spain.
- [PERMANENCIAS DIFUSAS](#). Centro de Arte CAB. Burgos, Spain.

2004

- [POISON COLLECTOR & HEALING WATER MACHINE](#). International Biennial of Contemporary Art Serbia & Montenegro.

2003

- [CIUDAD MULTIPLE](#). Ciudad de Panama. Panama.
- [URBAN INTERVENTIONS](#). Art Center Caja Burgos. Burgos, Spain.

2002

- [BIG SUR](#). Hamburger Bahnhof Museum für Gegenwart. Berlin, Germany.
- [GRACE & GRAVITY](#). Estrany & De la Mota Gallery. Barcelona, Spain.
- [MADRID AL DESCUBIERTO](#). Salas de la Comunidad de Madrid. Madrid, Spain.
- [RENDEZ-VOUS À XIAMEN](#). European Art Center. Xiamen, China.
- [BESSENGUE CITY PROJECT](#). Douala, Cameroon.
- [3 ARTISTS](#). Palais Thurn und Taxis. Bregenz, Austria.
- [OPEN ATELIERS](#). Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands.
- [ITINERARIOS](#). Marcelino Botín Foundation. Santander, Spain.

2001

- [FORMS OF EXILE](#). Claramunt Art Gallery, Barcelona, Spain.
- [SQUAT](#). Smart Project Space. Amsterdam, The Netherlands.
- [Figuraciones de Sevilla](#). Horizonte 2000. Emerging Artist Center, Madrid, Spain.
- [Neu Bauten](#). W139. Amsterdam, The Netherlands.
- [OPEN ATELIERS](#). Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands.

2000

- [The Drawing in Seville](#). Birimbao Gallery, Seville., Spain.
- [Benvingut a la societat de l'espectacle](#). Sala Municipald de Mataró. Barcelona., Spain.
- [Globe-trotters](#). Can Felipa Cultural Center. Poble Nou, Barcelona, Spain.

1999

- [4 OBRES](#). Hangar, Visual & Multimedia Production Center. Barcelona., Spain.
- [MITSUO MIURA & JESUS PALOMINO](#). Helga de Alvear Studio, Madrid, Spain.
- [VI Painting Awards](#). Casa de Velázquez, Madrid, Spain.

1998

- [PARIS PHOTO 1998](#). Helga de Alvear Gallery. Paris, France.
- [UNA GRAMATICA ACTUAL](#). Can Felipa. Poble Nou. Barcelona, Spain.
- [RECENT WORKS](#). Helga de Alvear Gallery. Madrid, Spain.

1997

- [ARTE EMERGENTE](#). Young artists Show of Seville. City Hall of Seville. Seville, Spain.
- [ENCUENTROS](#). Kohlenhof Ästhetische Transformation. Nürnberg, Germany.

1996

- [Gramercy International Art Fair](#). Ibel-Simeonov Gallery. Los Angeles, USA.
- [L'Escola Invisible](#). QUAM workshops. Tecla Sala. L'Hospitalet de Llobregat, Spain.

1995

- [L'Escola Invisible](#). QUAM workshops (1988-94). Fundació La Caixa. Vic, Spain.
- [Sota la carpa](#). The Chapel of the Old Hospital Santa Creu, Barcelona, Spain.

1994

- [Anys 90: Distancia Zero](#). Art Center Santa Mónica, Barcelona, Spain.

1992

- [RECENT WORKS](#). Fine Arts School Artists Show. Palais des Arts, Toulouse. France.

8. RECENT RESEARCH GRANTS (3 last years)

- [Excellency Artist Award Free State of Bavaria. Bamberg, Germany \(2014-2015\)](#). Excellency Award and invitation to live and work for one year period at the Internationales Künstlerhaus Villa Concordia at city of Bamberg. March 2014-March 2015. (Amount of the Award: 16.500 Euros + show.)
- [Visual Arts Grants VEGAP. Madrid, Spain \(2015\)](#). Production grants to produce the video project MEETING BERIT AS that was shot in Oslo, Norway, and presented in Ignacio Zuloaga Cultural Center on September 2015. (Amount of the grant: 6.000 Euros + show.)
- [WOLO AIR Program. Kuala Lumpur, Malaysia \(2015\)](#). Artist in Residence Program in collaboration with Wei Ling Gallery Contemporary from Kuala Lumpur. A two months work period researching on public space issues at the city of KL with a final exhibition. (Amount of the grant: 6.000 Euros).

9. SCHOLARSHIPS, GRANTS & AWARDS (selection)

- [Joan Miró and Pilar Juncosa Art Awards. Fundación Joan Miró. Mallorca, Spain \(1999\).](#) Research Award and grant to produce an exhibition to be presented at the Joan Miró Foundation in Mallorca, December 2000. (Amount of the Award: 6.000 Euros + production budget + catalogue.)
- [Research Visual Artists Grants of the Government of Catalunya. Barcelona, Spain \(1999\).](#) Research grant to work and produce an exhibition at Kaus Australis Stichting in Rotterdam, The Netherlands. Four months work period from September to December 1999. (Amount of the grant: 3.000 Euros + show + flight ticket.)
- [BVDG Sponsorship Programme. International Art Fair. Cologne, Germany \(2000\).](#) Solo Project at Köln Art Fair in collaboration with Helga de Alvear Gallery, Madrid, Spain. (Amount of the grant: 4.000 Euros.)
- [International Research Fellowship Rijksakademie van Beeldende Kunsten. Amsterdam, The Netherlands \(2001-2002\).](#) Two years period research supported by the Dutch Ministry of Culture. (Amount of the Research Fellowship: 18.000 Euros including housing, studio, tuition fee, budget production, trips, extra budgets for special projects, etc.)
- [Fundación Marcelino Botín Visual Arts Grants. Santander, Spain \(2001\).](#) Visual Artist Research Grants to study for two years at the International Research Fellowship Program Rijksakademie van Beeldende Kunsten in Amsterdam, The Netherlands. (Amount of the research grant: 18.000 Euros.)
- [Prins Klaus Foundation Project Grants. Amsterdam, The Netherlands \(2002\).](#) Visual Artist Grants to support the Project BESSENGUE CITY, a workshop for young students of art produced in collaboration with Doualart Art Space in Douala, Cameroon. November 2002. (Amount of the research grant: 6.000 Euros. + workshop.)
- [Spanish Ministry of Culture Visual Art Grants. Madrid, Spain \(2003\).](#) Spanish Visual Grants to support my participation in the show curated by Gerardo Mosquera CIUDAD MÚLTIPLE in Panama City, Republic of Panama. (Amount of the grant: 3.000 Euros + 2 flight tickets to Panama City.)

- [Andalusian Government Visual Arts Grants. Sevilla, Spain \(2004\)](#). Research Grant to produce an exhibition in collaboration with La Llama Art Foundation and Sala Mendoza Art Gallery in Caracas, Venezuela. February 2005. (Amount of the Research Grant: 5.000 Euros + show.)
- [French Ministry of Culture Visual Art Grants for Spanish artists. Madrid, Spain \(2005\)](#). Three months work period in the French Cultural Institution Casa de Velázquez in Madrid. (Amount of the grant: 2.500 Euros + studio + accommodation.)
- [The Chinati Foundation Researcher Guest Artist Fellowship. Marfa, Texas, USA \(2006\)](#). Two months period of work at the prestigious Contemporary Art Centre and Foundation in Texas, USA, to produce an exhibition on site. (Amount of the grant: (1.000 USD + accommodation + studio + show.)
- [CLARK Production Center Research Grants. Montréal, Canada \(2006\)](#). Two months period of work at the Clark Center to produce an exhibition on site. (Amount of the grant: (6.000 USD including accommodation + studio + production budget + show + workshop.)
- [Art Excellency Awards Government of Andalusia. Sevilla, Spain \(2006\)](#). Excellency Art Award which included the production of a show at the Museum Art Space Inciarte in Seville, Spain. May 2008. (Amount of the Award: 30.000 Euros + production budget + show + catalogue.)
- [Inciarte Publication Grants. Andalusian Government Grants. Sevilla, Spain \(2007\)](#). Grants for the publication of the reasoned catalogue of recent projects *Filtros, carteles informativos & emisiones de radio. Jesús Palomino [2004-2006]*. Catalogue, 2007. (ES) (EN) (Amount of the publication grant: 7.000 Euros.)
- [Sponsorship Program International Art Fair ARCO 09. Madrid, Spain \(2009\)](#). Solo Project at ARCO Madrid Art Fair In collaboration with Helga de Alvear Gallery, Madrid, Spain. (Amount of the grant: 4.000 Euros. + Show.)

10. STUDENTS SUPERVISION

During years I have had the chance of collaborating as a lecturer in several art schools and art institutions worldwide; as well as a guest artist invited to do specific workshops to advanced students of art. I have had the opportunity to organize many workshops, to produce and curate many collaborative art projects internationally in public spaces during the recent years, and the experience was always highly positive at human and artistic level. The number of students addressed during my art talks, lectures and workshops is uncountable; I couldn't give an accurate number of them, but what it is significant to me, is the importance of knowledge sharing and encouragement that those encounters generated for the students and for myself.

11. LIST OF THREE MAIN PUBLICATIONS (Three last years)

- *Creative Inquiry Preparing an Educated Electorate with the Will of Social Justice Rather than Simply Self-interest. Jesús Palomino.* Catalogue of the show at Contemporary Art Center, Málaga. 2013. (ES) (EN)
- Rugg, Judith. *Exploring site-specific art. Issues of Space and Internationalism.* Chapter 8. I.B. Tauris & Co Ltd. London 2010. (EN)
- Palomino, Jesús. *Moving Around (Sobre nomadismo y nuevas prácticas de arte contemporáneo)* published by Ediciones Los Sentidos, 2010. (ES). [162 pages]

12. PUBLICATIONS LIST

PAPERS REFEREED

- Palomino, Jesús. *Colours, Forms and Words According to Jonathan Monk.* Text for the catalogue of the show by Jonathan Monk at Contemporary Art Center, Málaga. 2013. (ES) (EN).
- Bridges, Steven L. *Making the invisible visible. Socially engaged, collaborative public art in the city.* Thesis by Steven L. Bridges. The School of the Art Institute of Chicago, 2009. (EN)

PAPERS NON REFEREED

- *Earth Water Catalogue*. A research project in collaboration with Uwe Laysiepen – Ulay.
- <http://www.earthwatercatalogue.net/>
- http://www.earthwatercatalogue.net/artist/jesus_palomino/35

BOOKS / CATALOGUES

- *Creative Inquiry Preparing an Educated Electorate with the Will of Social Justice Rather than Simply Self-interest*. Jesús Palomino. Catalogue of the show at Contemporary Art Center, Málaga. 2013. (ES) (EN)
- *Moving Around (Sobre nomadismo y nuevas prácticas de arte contemporáneo)* Ediciones Los Sentidos, 2010. Spanish.
- *Acantilado (Sobre condiciones de trabajo)*. Catalogue Guía del visitante nº 31 published by Cajasol Obra Social. 2010. (ES)
- *Elogio de la dimensión sonora*. José Iges. Text of the catalogue and interview published by Contemporary Art Center of Andalusia. Sevilla, 2010. (ES)
- *A la Comunidad Futura*. Catalogue for the exhibition at Espacio Iniciararte. Sevilla, Spain 2008. Critical text by Yñiguez, José. (ES) (EN)
- *Filtros, carteles informativos & emisiones de radio. Jesús Palomino [2004-2006]*. Catalogue, 2007. (ES) (EN)
- *Casas, vallas publicitarias y túneles*. A catalogue published for the exhibition *Abajo, sin noticias del otro lado, sin voz*. Sala Imagen. Sevilla, 2003. Cajasol Contemporary Art Foundation. Editor and curator: del Río, Francisco. (ES) (EN)
- *Light market waiting*. ARTIUM, April 2002. A conversation between Javier González de Durana, curator, and Jesús Palomino, artist. (ES) (EN)

BOOKS CHAPTERS

- Rugg, Judith. *Exploring site-specific art. Issues of Space and Internationalism*. Chapter 8. I.B. Tauris & Co Ltd. London 2010. (EN)
- Barbancho, Juan Ramón. *Vamos a dejarlos hablar. Conversaciones sobre arte, política y sociedad*. 2011. (ES)

- del Real, Patricio. *Slums do stink: artist, bricolage and our need for doses of "real" life*. Art Magazine, New York, 2009. (EN)

CRITICAL TEXTS IN CATALOGUES

All these texts could be found on: <http://www.jesuspalomino.com/ES/JP-Text.html>

- Citron, Charles. *The Journey of A Story. Props for the project by Jesús Palomino*. Text for the exhibition Gold im Fluss_Samen im Wald. Internationales Künstlerhaus Villa Concordia. Bamberg, Germany. December 2014. (EN)
- San Martín, Francisco Javier. *White Print On White Ground: Writing and Entropy*. Text of the catalogue from the show *Creative Inquiry Preparing an Educated Electorate with the Will of Social Justice Rather than Simply Self-interest*. Contemporary Art Center, Málaga. 2013. (EN).
- Alcaide, Jesús. *El Vuelo de Hypnos. Contratiempo*. Text of the catalogue from the group show. Almedinilla, Córdoba. 2009. (ES)
- Barbancho, Juan-Ramón. *Miradas: Sierra Centro de Arte*. ART NOTES n° 33, 2010. (ES)
- del Río, Francisco. *Liberar la palabra ante el paisaje*. Text of the catalogue from the project *Acantilado (Sobre condiciones de trabajo)* published by Obra Social de Cajasol. 2009. (ES)
- Peña Lombao, María. *Un lugar para el hombre*. Text of the catalogue from the project *Acantilado (Sobre condiciones de trabajo)* published by Obra Social de Cajasol. 2009. (ES)
- Peña Lombao, María and Palomino, Jesús. *Conversación entre María Peña Lombao y Jesús Palomino acerca del proyecto Acantilado*. Text of the catalogue from the project *Acantilado (Sobre condiciones de trabajo)* published by Obra Social de Cajasol. 2009. (ES)
- Pérez Villén, Ángel Luis. *Vínculo y linajes del resto*. Text for the catalogue of the group show *El resto. Superfluos y utópicos*. Córdoba, 2009. (ES)
- Candela, Iria. *Low Key*. Catalogue of the exhibition. Fundación Marcelino Botín. Santander, 2008. (ES) (EN)
- de Aizpuru, Margarita. *Art from Andalusia to the 21 ST. Century*. Catalogue edited by Iván de la Torre Amerighi. Published by Consejería de Cultura de la Junta de Andalucía, 2008. (EN)
- Casanova, Jorge. *RE: Questions... and answers*. Interview to Jesús Palomino. Text for the catalogue *Filtros, carteles informativos & emisiones de radio. Jesús Palomino [2004-2006]*. 2007. (EN)
- Palomino, Rosa. *Transforming machines, Consciousness and Gestalt*. Text for the catalogue *Filtros, carteles informativos & emisiones de radio. Jesús Palomino [2004-2006]*. 2007. (EN)

- Montesinos, Armando. *Collective pedagogies for mistaken economies*. Text for the catalogue *Filtros, carteles informativos & emisiones de radio. Jesús Palomino [2004-2006]*. 2007. (EN)
- Citron, Charles. *The make-shift laboratories and machines of Jesus Palomino*. Text for the catalogue *Filtros, carteles informativos & emisiones de radio: Jesús Palomino [2004-2006]*. 2007. (EN)
- Casanova, Jorge. *Anticongelante & 8 emisiones de radio*. Text of the show *Testigos / Witnesses*, NMAC. Vejer de la Frontera, Cádiz, 2006. (ES)
- Dubé, Peter. *Convertisseur de peurs. La Fontaine de courage*. Presentation text Galerie Clark. Montreal, 2006. (FR, EN and ES)
- Montesinos, Armando. *Permanencias difusas*. Presentation text of the show at Center of Art Burgos. Burgos, 2006. (ES)
- Palomino, Jesús. *Gran Favela & 8 emisiones de radio*. Presentation text of the show at Museo Patio Herreriano. Valladolid, 2006. (ES)
- Torrente, Virginia. *Jesús Palomino: El caos como herramienta*. Presentation text from the show *Para la gente de la ciudad: Cartel informativo, filtro de veneno & máquina de comida*. Casa de América. Madrid, 2005. (ES)
- Mosquera, Gerardo. *Ciudad Múltiple*. Information text from the group show *Ciudad Múltiple*. Panamá, 2003. (ES)
- del Río, Francisco. *Talking with Jesus Palomino*. Text of the catalogue from the show *Abajo, sin noticias del otro lado, sin voz*. Sala Imagen. Sevilla, 2003. (EN)
- Juncosa, Enrique. *Big Sur. Neue Spanische Kunst*. Text of the catalogue from the group show at Hamburger Bahnhof, Museum für Gegenwart. Berlín, 2002. (ES) (DE)
- González de Durana, Javier and Palomino, Jesús. *A conversation between Javier González de Durana and Jesús Palomino*. Text of the catalogue from the show *Light market waiting*. ARTIUM, Contemporary Art Center. Vitoria-Gasteiz. 2002. (EN)
- Méndez Baiges, Maite. *SITU-ARTE: The Localised Constructions of Jesus Palomino*. Text of the catalogue from ten show *Para la gente de la ciudad*. Sala de Arte Moreno Villa. Málaga, 2001. (EN)
- Palomino, Jesús. *Who does the job of beautifying the city? The Akari lanterns of Isamu Noguchi*. Museo Nacional Centro de Arte Reina Sofía. Madrid, May 2002. (EN)
- Montesinos, Armando. *Jesus Palomino: the physicity of intellectual work*. Text of the catalogue from the show *Para la gente de la ciudad*. Sala de Arte Moreno Villa. Málaga, 2001. (EN)

- Peutz, Thomas. *Jesús Palomino*. Text of presentation of the group show *Squat*. SMART Project Space. Amsterdam. March, 2001. (EN)
- Pérez, Luis Francisco. *Jesus Palomino*. Critical review Art Magazine Lapiz (no. 148, Madrid). December 1998. (EN)
- Lagunas, Pau. *Algunas cosas*. Text for the show *L'escola invisible*. Tallers de la QUAM. Barcelona, 1995. (ES)

LIST OF ARTICLES AND PRESS REVIEWS

All these texts could be found on: <http://www.jesuspalomino.com/ES/JP-Text.html>

- *Pressemeldungen Wissenschaft und Kunst*. Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst. February 2014 (DE)
- *Musik, Literatur und Kunst aus Spanien und Deutschland*. Villa Concordia, Bamberg. February 2014 (DE)
- Rueda, Juan Francisco. *Visibilizar la invisibilidad*. SUR, diario de Málaga. May 11 th 2013. (ES)
- Bosco Díaz-Urmeneta, Juan. *Jesús Palomino*. Review of the show at CAC, Málaga. Babelia, EL PAÍS. June 2013. (ES)
- de la Torre Amerighi, Iván. *Jesús Palomino. Contexto y Lenguaje*. Art Magazine EXIT Express #51. April 2010. (ES)
- Peña Lombao, María. *Jesus Palomino. Slipping towards dialogue*. Art Magazine Dardo. n°11, Jun.-Sept. 2009. (EN)
- Bosco Díaz-Urmeneta, Juan. *El arte crítico posible*. Diario de Sevilla. January 2010. (ES)
- Ratia, Alejandro. *ARCO 2009: Los significantes enigmáticos*. Heraldo de Aragón. February 2009. (ES)
- Molina, Margot. *Jesús Palomino y su espejo acústico*. EL PAÍS, edición Andalucía. May 2009. (ES)
- Ramos, Charo. *Los cipreses creen en John Cage*. Diario de Sevilla. May 2009. (ES)
- Iñiguez, José. *La emisora ausente*. Diario de Sevilla. November 2008. (ES)
- Bosco Díaz-Urmeneta, Juan. *Jesús Palomino. A la comunidad futura*. Semanario cultural Babelia. EL PAÍS. July 2008. (ES)
- García, Carolina. *Jesús Palomino. A la comunidad futura*. Artículo. (ES)
- de la Torre Amerighi, Iván. *Espacio crítico*. ABC 37. June 2008. (ES)

- Agencias. *Jesús Palomino mira al mañana a través del arte*. El Correo de Andalucía. June 2008. (ES)
- Valdés, Diego. *A la comunidad futura*. El Correo de Andalucía. June 2008. (ES)
- Bosco Díaz-Urmeneta, Juan. *Espacios comprometidos*. Diario de Sevilla. June 2008. (ES)
- Espinosa, Pedro. *Una historia de amistad descongelada*. EL PAÍS. May 2006. (ES)
- Acosta, Laura. *Iniciarte premia al Arte Andaluz*. Revitsa Mus-A, Consejería de Cultura de la Junta de Andalucía. February 2007. (ES)
- Marín Medina, José. *Testigos: nuevos aires sobre arte-naturaleza*. El Cultural num. 428, El Mundo, Madrid. June 2006. (ES)
- Bosco Díaz-Urmeneta, Juan. *Sobre la energía humana*. Diario de Sevilla. March 2006. (ES)
- Alfonso, Carlota de. *Jesús Palomino, Olga Adelantado y Pablo San Juan. Tres visiones del arte como vehículo para la reflexión*. El Punto de la Artes. Madrid, N° 78. 2005. (ES)
- Alfonso- Sierra, Edgar. *Con una máquina de deseos anhelan transformar a Caracas*. El Nacional, Caracas, Venezuela. February 2005. (ES)
- Bosco Díaz-Urmeneta, Juan. *Alegatos contra el olvido culpable*. Diario de Sevilla. Dic. 2004. (ES)
- Jesús Palomino. *MTV Magazine*. España. N° 03. July 2004. (ES)
- Palomo, Bernardo. *En la ciudad de Jesús Palomino*. El Cultural, El Mundo, Madrid. Page 29. February 2004. (ES)
- Bosco Díaz-Urmeneta, Juan. *Las fantasías urbanas de Jesús Palomino*. Diario de Sevilla. Page 48. January 2004. (ES)
- Almárcegui, Alicia. *La ciudad perturbada de Jesús Palomino*. Diario de Sevilla. Pages 37- 39. January 2004. (ES)
- Garrett, Craig, *MultipleCity: Revolution in Panama*. Flash Art International, Milan, N° 230. Pages 75 - 82. May-June 2003. (EN)
- Domínguez Z., Daniel. *El ámbito de los buhoneros*. La Prensa, Panamá. March 2003. (ES)
- Vorarlberger Nachrichten. *Künstlerischer Eigensinn hoch drei*. Bregenz. Nov. 2002. (DE)
- Himoud-Sperlich, Inge. *Alles malerei, alles skulptur*. Neue Vorarlberger Tageszeitung, Bregenz, p. 41, 19 Nov. 2002. (DE)
- Lledó, Elena. *Big Sur. Arte Nuevo Español*. Lápiz, Madrid, No 183, Pág. 68, Mayo 2002. (ES)

13. ARTIST STATEMENT

For several years now, I have been concerned with site-specific Public Art projects. Since my aesthetic interest have been related to places, sites, locations and communities where I have been invited to work, inevitably my practice has become oriented towards participatory art and relational concerns.

Each of those specific proposals were designed to provide an aesthetic and ethical comment on issues such as Human Rights, ecology, cultural dialogue and democratic criticism.

Nevertheless, as a visual artist the main interest of my practice is focused in aesthetics, aesthetics understood as this autonomous regime of the experience that is not reducible to logic, reason, or morality; and especially suitable to deal with paradox and contradiction.

I have conceived those projects as artistic tools capable to imagine compensatory ways of dealing with suffering, oblivion and conflict solving. Some of my art projects emerge as creative actions in the face of real current situations that demand urgent reflection, resolution, and hopefully, transformation.

Public Art projects is synonymous with Participatory Art, Social Engaged Art, Contextual Art, Public Space Art projects, Dialogic Art, Social Practice, etc. All those critical labels could be used to name a practice which searches to place the audience in the center of its aesthetic concern, whether proposing interactive or relational events, whether inviting the public to perform actively in the process of production as a collaborative participatory experience, etc. In any case, it seems to be very obvious within this field the role of an audience with active aesthetic understanding towards group collaboration, collective participation and social performativity.

For me, those are immensely important issues that connect contemporary art with Social Practices. Those practices of visual production proposed by artist who consider art as an extraordinary tool to propose new ways of social interaction, imaginig new critical understanding of social democratic spaces, and why not, inviting the audience to participate in new experiments of power sharing.

JESÚS PALOMINO

