



MOUNTAIN, 2013

Shredded paper, recycling bin and posters glued to the wall
Edition of posters of the Universal Declaration of Human Rights in Arabic
15.000 posters, 42 x 30 cm each, offset printing on matte paper, 120 g. Variable dimensions.

MOUNTAIN is a shredded edition of 15.000 posters of the Universal Declaration of Human Rights in Arabic specifically created for the CAC of Málaga. Málaga is a city with strong links to the Arab world due to its geographical location, history, economy and culture, hence the creation of this specific installation.

The colour of the posters fades from black to white with 5 different paper colours: black, 75% grey, 50% grey, 25% grey and white. Half the edition is printed in black ink and the other half in white ink. 15.000 posters have been shredded to create a large mound of paper in a graduated colour range of black, greys and white.

Through an artistic metaphor, this installation does not set out to propose a single message, nor does it aim to offer a single reading or to be a direct illustration of the different human and social situations in each of these countries that have fought for the improvement of their societies. It is the consequence of the artist's interest in the emergence of the collective experience of hope (the hope of having rights and of demanding them) that the dynamic societies of the Mediterranean region and the Arab world have manifested during the recent years.



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MIGRANT ITEMS, 2013

A collection of objects purchased in shops run by immigrants, cardboard boxes and newspapers.

Variable dimensions.

This installation is displayed directly on the floor of the exhibition space and consists of a collection of food products, newspapers and a range of information from different countries. All the items were purchased in immigrants' shops in Málaga and Seville, Spain.

This installation was specifically created for the Contemporary Art Center, CAC Málaga, Spain.



GOLD ONE TO ONE, 2013

2 gold rings, 8 cm diameter, to be installed in the central exhibition space of the Contemporary Art Center of Málaga, Spain.

Variable dimensions

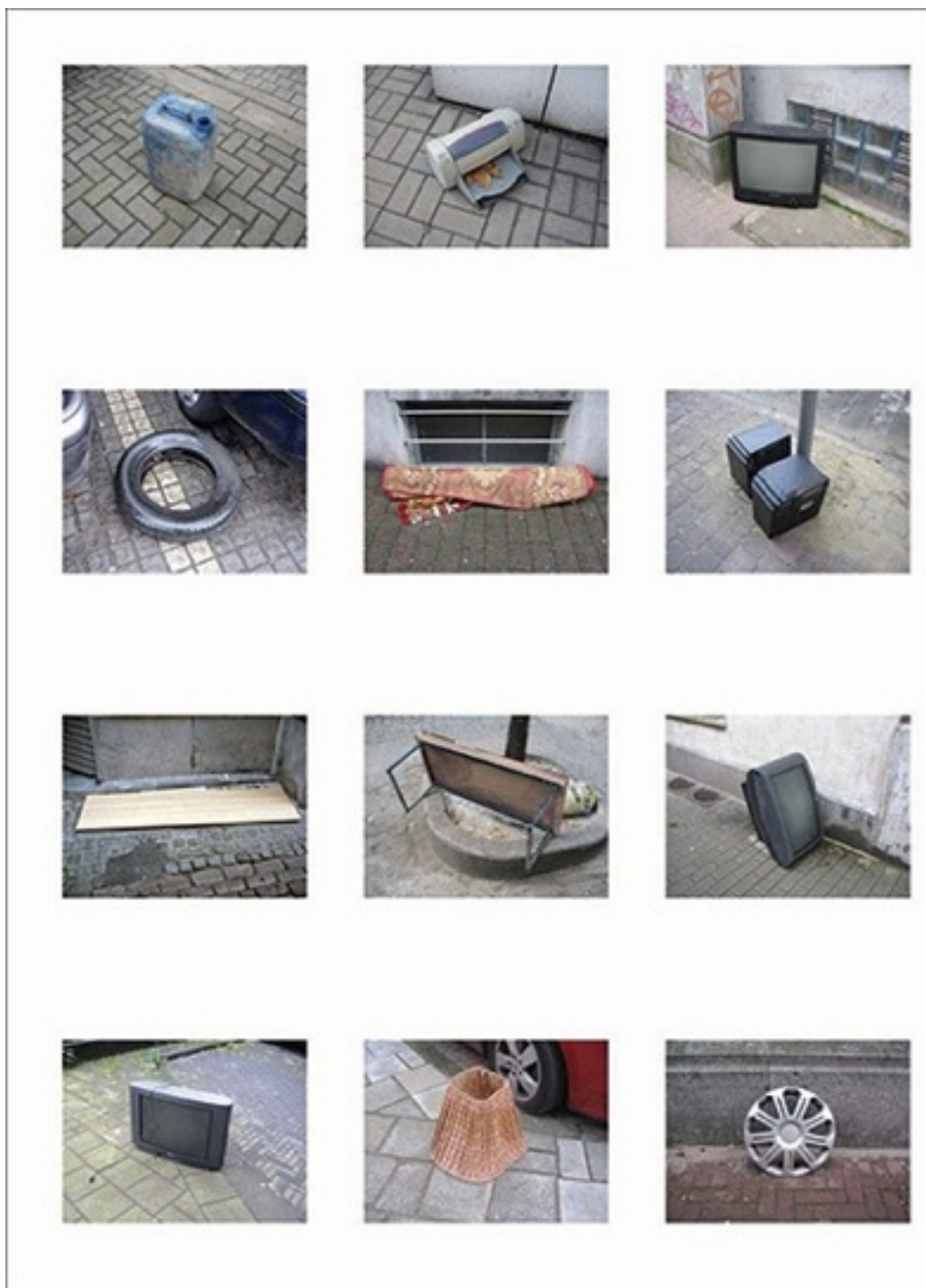
During two months a person belonging to the Museum staff and specifically designated to perform, was explaining to any visitor of the show the idea of the project. The audience was invited to touch and watch directly those two golden rings following the artist's instructions. At the end of the show the golden rings were installed at the central space of the Museum in the two highest points of the building. The presence of the two golden rings installed during one year at the central gallery space of the Museum was discreet, almost invisible, despite its formal actual presence as art objects.



ATLAS OF ABANDONED OBJECTS Poster Edition, 2013

Collection of photographic images that documents the artist's chance encounters with abandoned objects in the public space of Brussels. Edition of 1,500 posters, 87 x 63 cm each, four-colour printing on matte paper, 120 g. Variable dimensions. Visitors to the Museum were welcome to help themselves to them.

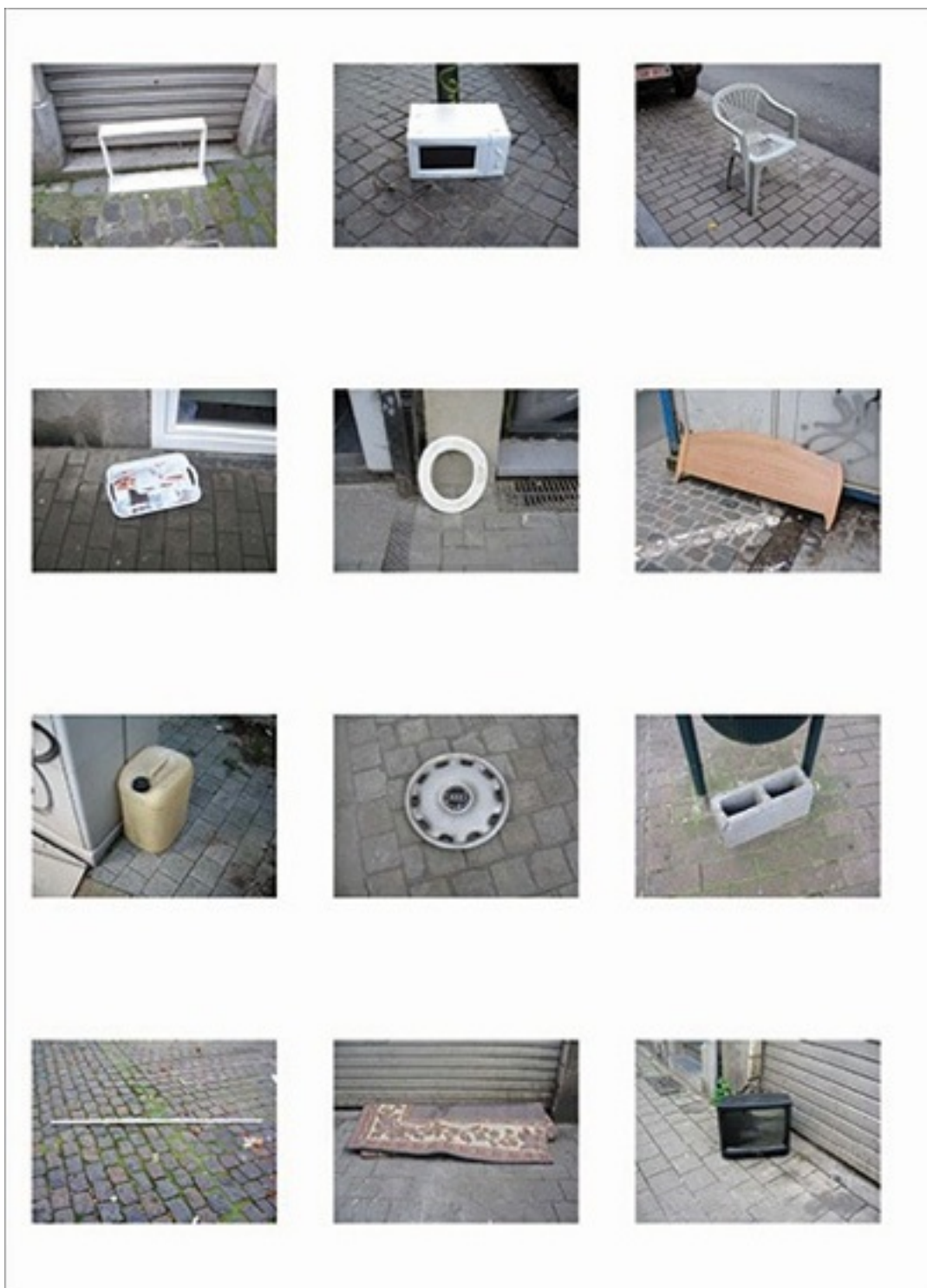
Jesús Palomino has explained the project and his procedure in the following manner: "Between September and December 2012 I lived in Brussels. My principal activity consisted of wandering around the city on long walks. After three months I had visited most of the city's different districts. My aim was to get the feel of the human and social diversity of Europe's political capital. I walked around, visiting places of interest although I also let myself wander at random or drift towards less central and not so well known areas. During these wanderings I started to take photographs of the objects that I encountered on my way. At the beginning I did not place much importance on taking these photographs, just doing it in a spontaneous and unplanned manner. But after a couple of weeks I became aware of the huge number of objects that were abandoned outdoors. My interest in documenting this encounter with all those things on the street became artistically more conscious and intentional. Every day, on coming home from my walks I observed with surprise the enormous variety and uniqueness of the objects I had encountered. ATLAS OF ABANDONED OBJECTS arose from that observation."



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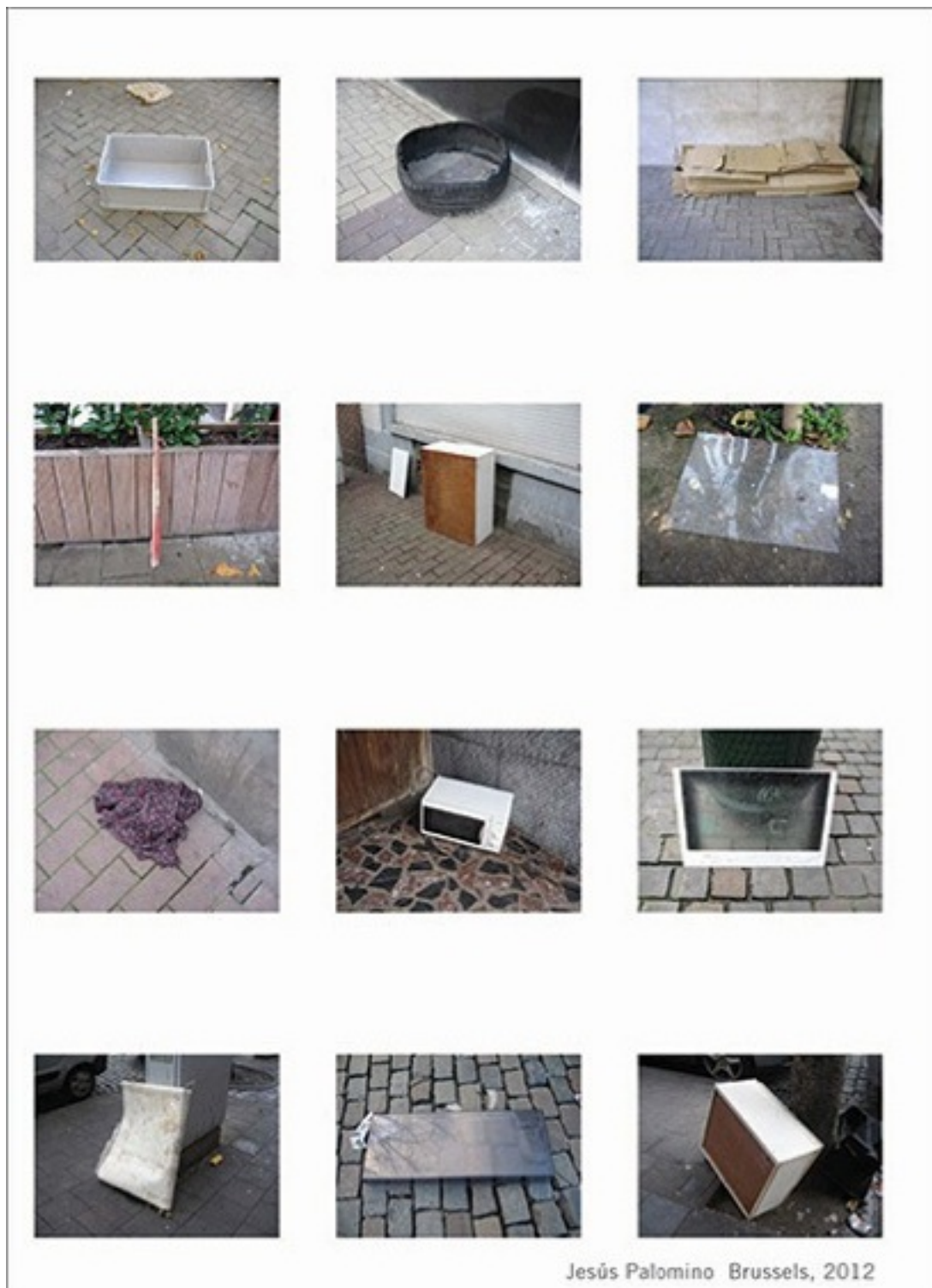
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MASTER SUPPRESSION TECHNIQUES Poster Edition, 2014

Professor Berit Ås developed the theory of the Master Suppression Techniques, thus making a tool women (and others) can use to identify what goes on when they are not listened to, when they are overlooked or ignored. To identify the master suppression techniques is to make them visible and thereby neutralise their effect. The five master suppression techniques that Berit Ås identified are:

1. Making Invisible
2. Ridiculing
3. Withholding Information
4. Damned If You Do And Damned If You Don't
5. Heaping Blame and Putting to Shame



MASTER SUPPRESSION TECHNIQUES Poster Edition, 2014
Bamberg City Hall. Germany.
September 2014



[SAMEN im WALD_GOLD im FLUSS, 2014](#)

Internationales Künstlerhaus Villa Concordia

Bamberg, Germany

December 2014

SAMEN im WALD_GOLD im FLUSS is a participatory art project and a delegated performance showed at the Internationales Künstlerhaus Villa Concordia in Bamberg, Germany.

During the whole time of the show a performer was explaining to the audience the idea of the project. During the performer's explanation the public could touch, accurately appreciate and get in contact with the golden piece. The golden piece was casted from a real date seed. The project consisted in the burial of a golden seed made out of 14 grs. of massive gold 24 karats. The golden seed was buried in the forest of Bruderwald in Bamberg. The burial was perform on February 28 th. 2015 and was officially certificated by a Notary.



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SAMEN im WALD_GOLD im FLUSS, 2014
Internationales Künstlerhaus Villa Concordia
Bamberg, Germany
December 2014





MEETING BERIT ÅS, 2015_A video project by Jesús Palomino

Berit Ås is a Norwegian Social psychologist, Emeritus Professor at the University of Oslo, a politician and a feminist thinker. Berit Ås is internationally known for her MASTER SUPPRESSION TECHNIQUES written in 1979.

The film is a two hours interview about Berit Ås' ideas on ecology, feminism, globalization, war and peace, political activism, democratic criticism, and so on and so forth.

The video was shot at the premises of the former WOMEN'S UNIVERSITY founded by Berit Ås herself in 1985 at Rosenlund Park, Loten, Norway.

In the picture above: Jesús Palomino (left) and Berit Ås (right) on talking.

Link to the video: <https://youtu.be/nwhs8blWBKI>



[ATLAS OF ABANDONED OBJECTS Poster Edition, 2015. Kuala Lumpur, Malaysia.](#)

Collection of photographic images that documents the artist's chance encounters with abandoned objects in the public space of the city of Kuala Lumpur in Malaysia. Edition of 500 posters, 87 x 63 cm each, four-colour printing on matte paper, 120 g.

Variable dimensions. Visitors to the exhibition were welcome to help themselves to them.



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Jesús Palomino Kuala Lumpur, 2015

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KALACH'S SOUNDSCAPE FOR CITIZENS, 2015

A project by Jesús Palomino

In collaboration with the 3 rd. Ural Biennial of Industrial Art. Sept. 2015. Ekateriburg, Russia.

Kalach's Soundscape for Citizens, 2015 is a participatory art project that proposes to bring the *soundscape* experience into the everyday life of citizens in the factories at the Ural Region.

An 8 hours recording of natural sounds taken from the environmental sites in the remote village of Kalach were played at the Ural Motorbikes Factory in Irbit. A video of the whole journey was filmed.

Link to the video: <https://vimeo.com/139178311>



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[READING_State of Siege, 2016 / \[حالة حصار \]_READING](#)

A project by Jesús Palomino

Curated by UmdLaila Bujari, Walad Mohamed, Charo Romero and Jose Iglesias Ga Arenal.

In collaboration with ARTifariti 2016_ *After the Future*

Sahrawi Refugee Camps. Tindouf, (Algeria)

October – November 2016



- 1_Six performers will read the poem State of Siege by the Palestinian writer Mahmoud Darwish.
- 2_The interested public invited to the event will be seated around the performers in a dark site.
- 3_The ideal location for this performance would be a silent place, a concentrate site in darkness.
- 4_The performers will sit one by the other forming a line during the whole reading. The performers will read the poem in darkness with the help of a small torch.
- 5_The public will follow the reading with the help of a small booklet of the poem State of Siege specially published for this project.
- 6_The edition in arabic of 1.000 issues will be freely distributed in the Refugee Camps of Tindouf.
- 7_The covers of the books will be red, black, white and green.

READING_State of Siege, 2015. ARTifariti Festival. Tindouf, Algeria.





COMMUNITY WALK 156 kms.

A participatory art project and a portable group show in collaboration with SARA Centre Shimoga District. Karnataka, India.

June 2017

This project is an invitation to a collective walk that will be interspersed with a series of events during its six day period. The walk will include talks, presentations, performances, and exhibitions by participating environmentalists, grassroots organisations, visual artists, and local theatre personalities.

A 156 km walk from the Jog Falls to Shivamogga for the benefit of the local community of farmers in the region of Shimoga District. Karnataka, India.

More information: <https://saracentre.org/category/pipeline/>



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قصيدة حالة حصار

محمود درويش

هنا ،
عند مُنَحَدَرَاتِ التلال ،
أمام الغروب وقُوْهَةِ الوقت ،
قُرْبَ بساتينِ مقطوعةِ الظلِ ،
نفعلُ ما يفعلُ السجناءُ ،
وما يفعلُ العاطلون عن العمل :
نُربِّي الأمل .

FUGUE OF LOVE, 2018

(A participatory art project in relation to contemporary Arabic poetry
in collaboration with the Islamic communities of the city of Valencia.)

Fugue of Love, 2018 is a project by Jesús Palomino in collaboration with Centre del Carme of Contemporary Culture of Valencia, CCCC.

Fugue of love, 2018 is a participatory art project that seeks to make visible the diverse and rich reality of Arabic contemporary poetry. This approach to cultural visibility will be achieved in collaboration with the those citizens of the city of Valencia belonging to the islamic community.

Fugue of Love, 2018 is a simple edition in Arabic, Spanish and Valencian of 1.000 copies that will be freely distributed with the idea of publicizing the cultural and aesthetic scope of contemporary Arabic poetry. This public intervention proposal will make use of printed matter (the simple edition of a book and posters) and the performative practices as relational elements with the aim of implementing novel actions in order to articulate interchange and mutual knowledge between the citizens of Valencia and their fellow citizens of Arabic culture.

Fugue of love, 2018 will present a series of carefully designed readings-performances for the public communication of the poets Madmoud Darwish, Fadwa Tuqan, Adonis, Nizar Qabbani, Etel Adnan, Abdul Al Bayyati, Nazik Al Malaika, Andrée Chedid, Salma Jayyusi, Souad Al Sabah y Fatima Naoot.



FUGUE OF LOVE, 2018. (A participatory art project in relation to contemporary Arabic poetry in collaboration with the Islamic communities of the city of Valencia.). Centre del Carme Contemporary Culture, Valencia. October 2018.

محمود درويش
فدوى طوقان
أدونيس
إيتيل عدنان
نزار قباني
نازك الملائكة
عبد الوهاب البياتي
أندرية شديد
سلمى الجيوسي
سعاد الصباح
فاطمة ناعوت

هروبُ الحب، 2018

26, 27 i 28 d'octubre a les 19 h., al Centre del Carme Cultura Contemporània
Centre del Carme Cultura Contemporània, Carrer del Museu, 2, 46003 València

PODIA D'AMOR, 2018 és un projecte de Jesús Palermos seleccionat en la convocatòria Cultura Resident 2017 de la Direcció General de Cultura i Patrimoni de la Generalitat Valenciana i del Consell de Museus de la Comunitat Valenciana en col·laboració amb el Centre del Carme Cultura Contemporània de València, el Centre de Cultura Islàmica de València i la Direcció General de Política Lingüística i gestió del Multilingüisme de la Generalitat Valenciana.



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Cultura Contemporània



SEMPRE
TEUA

MAHMOUD DARWISH

FADWA TUQAN

ADONIS

ETEL ADNAN

NIZAR QABBANI

NAZIK AL MALAIKA

ABDUL AL BAYYATI

ANDRÉE CHEDID

SALMA ALJAYUSI

SOUAD AL SABAH

FATIMA NAOOT

FUGA D'AMOR, 2018

26, 27 i 28 d'octubre a les 19 h. al Centre del Carme Cultura Contemporània

Centre del Carme Cultura Contemporània, Carrer del Museu, 2, 46003 València



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100%
COP
2018



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Cultura Contemporània



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**NOT SUPPORT TO
PARTIES THAT
REJECT
AESTHETICS
DO NOT
TRUST
CONSERVATIVE
CONSERVATIVE
IS
AGAINST
AESTHETICS**

SCROLL DOWN_Manifesto, 2019

A project by Jesús Palomino

In collaboration with the École de Hautes Études en Sciences Sociales, EHESS, Paris.

Oct. 2018 - January 2019

SCROLL DOWN_Manifesto, 2019, is an edition of 20 issues, 29 pages each one, black ink on laid paper A4 120 grs.

SCROLL DOWN_Manifesto is a modest edition of 20 issues of a text written in the form and the style of a manifesto that I developed in Paris during the residency period having as a foreground the revolts and riots occurred in the city during the last months of the year 2018.

SCROLL DOWN_Manifesto is a text claiming for change and consciousness, a textual and visual proposal in relation to our present time of failures and hopes. The playful format and the resistant style of manifestos gave me the perfect aesthetical freedom to express some ideas that were flying in mind since months ago.

20 issues of SCROLL DOWN_Manifesto were installed at EHESS' tables lobby along with the rest of publications, flyers, newspapers, and others documents that normally are offered to the public at this public institutional place. In a way, SCROLL DOWN_Manifesto was attempting to find their own readers among all the citizens that normally use those spaces. A silent installation of 20 paper sculptures with texts for the lobby of the EHESS, in Paris.

SCROLL DOWN_Manifesto talked about ecology consciousness, about aesthetics, politics, poetry and social life itself, about the war in Syria, the future as a cultural fact and the urgent need of new approaches to ecological criticism... In fact, the text followed my recent interests tackling social life as a subject for art. As literary form, a manifesto habitually attempts to combine politics and aesthetics; better expressed, a manifesto uses textual imagination to propose effective political advices in relation to social reality. SCROLL DOWN_Manifesto is just another attempt to release imagination from its habitual squeezed narrow margins and conventional social life standards. Just another manifesto for a time already tired of manifestos... Well, this is anyway, "MY MANIFESTO", and I am happy with it, since it was as well my personal exercise of HOPE as a piece of art presented in Paris under my best intention and will.