

ĩñaki bonillas

ya no, todavía no
(no longer, not yet)

sept 20 — oct 18, 2018

opening
sept. 20, 6 — 10 pm

gallery weekend

#ĩñakibonillas
#yanotodaviano
#nolongernotyet

kurimanzutto
gob. rafael rebollar 94
col. san miguel chapultepec
11850 mexico city

tue – thu, 11 am – 6 pm
fri – sat, 11 am – 4 pm

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ĩñaki Bonillas's first exhibition at kurimanzutto explores and interrogates what painter and filmmaker Robert Bresson called "the intelligence of the hands." The artist is interested in studying the ability of hands to automatically and instinctively create objects. In this vein, Bonillas investigates how these abilities are slowly disappearing due to increasing technological evolution and the loss of manual skills.

The name of the exhibition comes from a title of a 1946 text by Hannah Arendt¹. In "No Longer, Not Yet," Arendt explains the existence of a no man's land—an empty space— where things from the past don't disappear but continue to exist in a placeless and timeless state. Bonillas's practice employs manual techniques related to analog photography that are becoming more and more archaic and rare. Like the disappearing complexity of a type-face printing press or a film camera, a single button increasingly achieves what trained and skilled hands only recently took years to learn.

Ya no, todavía no (No Longer and Not Yet) explores the artisanal production of a book—with the merging of various work processes—as the axis of reflection for the entire project. Bonillas worked with an extensive team of collaborators in Mexico City to produce the works for this show. Specializing in papermaking, heliogravure, movable typefaces, darkroom photo development, illuminated manuscripts, and book binding, the anachronistic skills of these artisans contributed to the resulting investigation.

Within the gallery space, the exhibition is organized by a series of dividing screens superimposed on each other, both veiling and unveiling parts of the exhibition. By hiding and revealing selected components Bonillas highlights the processes involved in creation of a book, and the numerous, invisible hands that participate in its production. Bonillas pays tribute to all the unseen hands that allow not only the creation of a book (*The Book of Processes*, 2018), but also the assembly of an elaborate art exhibition. It is essentially a type of farewell to a hand-operated language which, today, has very little to do

¹ Hannah Arendt, "No Longer and Not Yet", September 14, 1946. A review of Hermann Broch's book *The Death of Virgil* published in *The Nation*. "For the decline of the old, and the birth of the new, is not necessarily an affair of continuity; between the generations [...] [emerges] an 'empty space,' a kind of historical no man's land comes to the surface which can be described only in terms of 'no longer and not yet.'"

with the carrying out of various processes for the creation of books, images, and prints.

about the artist

Among Iñaki Bonillas's most recent solo exhibitions are: *Secrets*, as part of Estancia Femsa, Casa Luis Barragán, Mexico City (2017) and *Arxiu J. R. Plaza*, La Virreina Centre de la Imatge, Barcelona (2012). His work has also been included in exhibitions and institutions such as *Strange Currencies: Art & Action in Mexico City, 1990-2000*, The Galleries at Moore, Philadelphia (2015); *Punctum*, Salzburger Kunstverein (2014); *The Imminence of Poetics*, 30th São Paulo Biennial (2012); *Beyond*, KUMU Art Museum, Tallin (2011); *Poule!*, Jumex Collection, Mexico City (2012); *Resisting the Present*, Amparo Museum, Puebla, Musée d'Art Moderne de la Ville de Paris (2011 & 2012); *Little Theater of Gestures*, Kunstmuseum Basel and Malmö Konsthall (2009); *Intervention to the Pavilion*, Mies van der Rohe Pavilion, Barcelona (2005); *Little History of Photography*, MUHKA, Antwerp (2003); *Utopia Station*, 50th Venice Biennial (2003) and *Locus Focus*, Sonsbeek 9, Arnhem (2001).

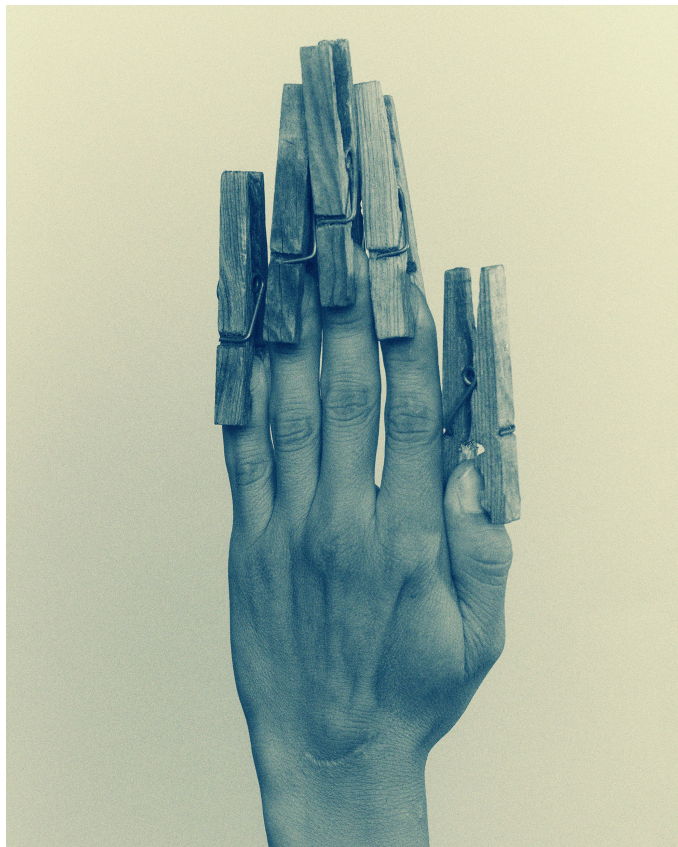
Iñaki Bonillas lives and works in Mexico City.

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Iñaki Bonillas, *How to relieve pain at home*, 2018.
Set of 4 prints in silver gelatin on fiber paper. Courtesy of
the artist and kurimanzutto, Mexico City.