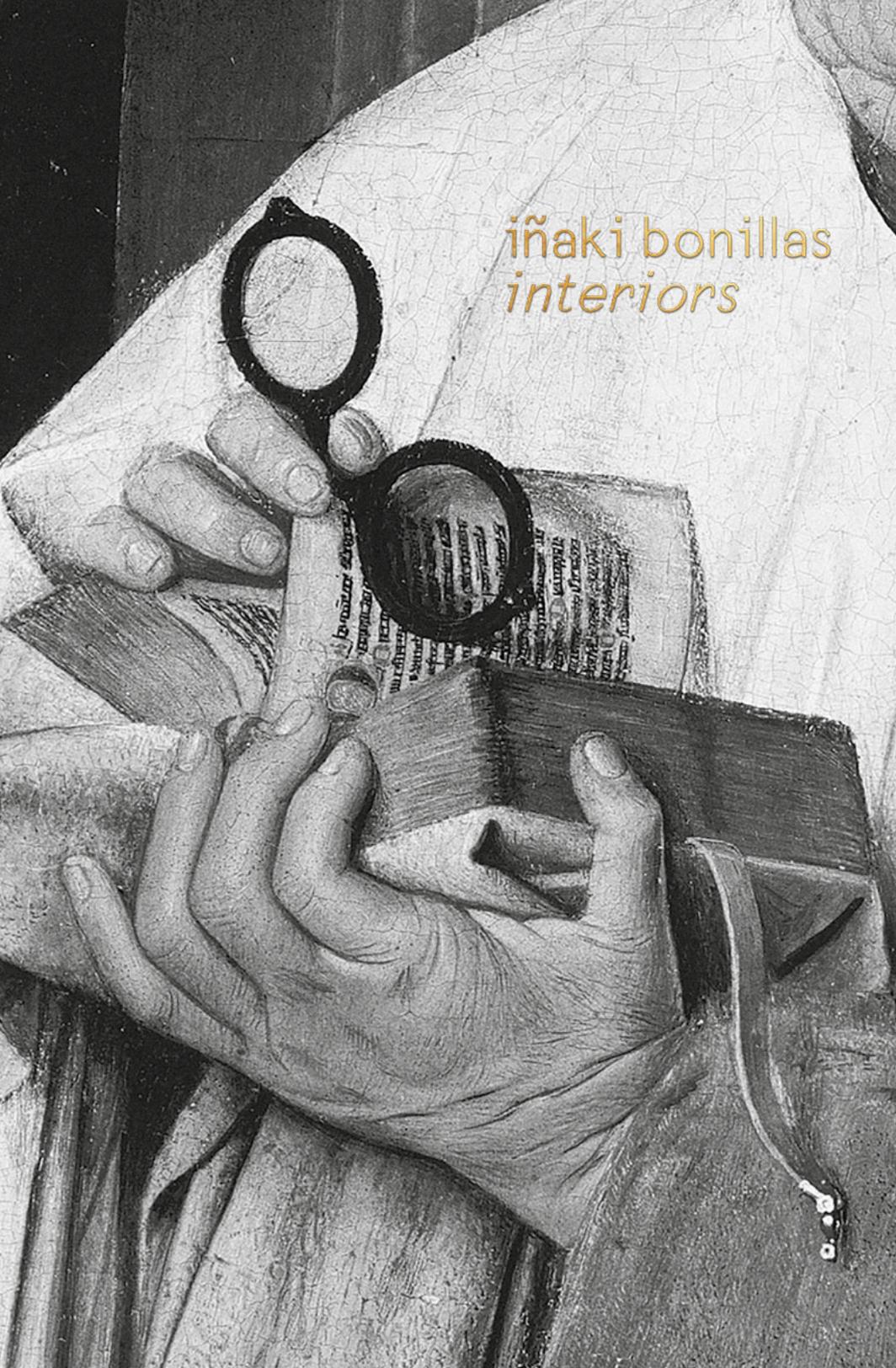


iñaki bonillas
interiors







from the archive
iñaki bonillas: interiors
january 18–march 23, 2024

curated by taylor fisch



On the occasion of the annual Index Art Book Fair, hosted at kurimanzutto from January 18–21, 2024, the gallery opened *Iñaki Bonillas: Interiors*. The exhibition is part of kurimanzutto's *From the Archive* program, a series that mines our archive to share narratives from artists and the gallery. While Bonillas has been widely recognized since the 1990s for his analytical exploration of photography, this display celebrated the artist's two-decade long commitment to the interiors of a complementary medium: books.

When examining the relationship between books, images, and typography, exploring books as a technology of communication, creating his own artists' books, or employing books as reference materials, Bonillas's enthusiasm originates inward, directed towards the artisanal production, materiality, and semiotics of books. Yet, the selection of artworks and archival materials exhibited demonstrates that for Bonillas, the language of books also extends beyond the interiority of the bound object.

Interiors was complemented by a comprehensive selection of Bonillas's artists' books and editions in kurimanzutto's bookstore during Index Art Book Fair.

What follows are installation views, along with images and descriptions of each object in *Interiors* and the bookstore. Corresponding reference materials accompany each of the six artworks in *Interiors*.

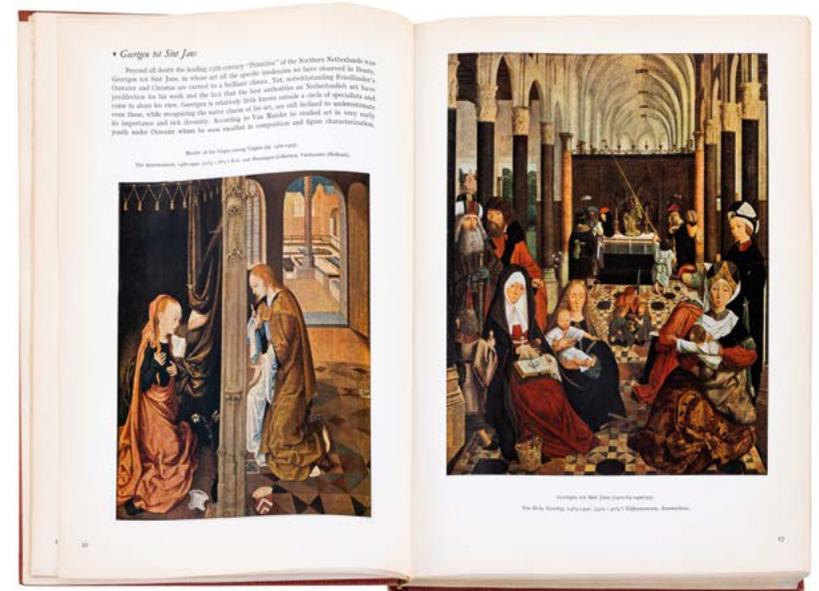
- References printed in the top corner of a page indicates that the below material(s) refer to the artwork on the prior page(s).



Interiors, 2014

19 offset prints on Soposet paper inserted in a booklet, 60 gr.
 Published by MOREpublishers, Brussels
 11 x 7 cm (4.33 x 2.76 in.) prints, 16 x 12 cm (6.3 x 4.72 in.) book
 Edition of 25 (+10 AP)

This artists' book comprises 19 loose-leaf illustrations inserted throughout a booklet filled with 96 blank pages. The illustrations present details of paintings reproduced in a series of books about Early Netherlandish painting in the 15th and 16th centuries. Each black-and-white illustration depicts a book in different compositions and configurations: open or closed, held in a figure's hands, displayed on a windowsill, a lectern, or next to a fruit bowl as part of a still-life.



Spread from Jean Leymarie, *Dutch Painting*
 (Switzerland: Editions D'Art Albert Skira, 1956)

This spread includes two paintings from the 15th century by the Early Netherlandish painter Geertgen van Haarlem (1465–1495). A detail of a woman reading in one painting and a propped-up book in another are two of the 19 loose-leaf illustrations from Bonillas's artists' book *Interiors* (2014).



Transparencies, 2014

Silk-screen on tissue paper, 30 gr.
55 x 38 cm (21.65 x 14.96 in.) each
Set of 6, Edition of 20 (+5 AP)

The images silkscreened onto each side of the semi-transparent paper are black-and-white reproductions of details from Early Dutch paintings sourced from *The Complete Library of World Art*, a collection of small format books published by Hawthorne Books in the 1960s. The effect simulates the convergence of images when a detail of a painting is reproduced on the recto and verso of a semi-transparent page of a book. With light shining through each of the six prints, paired scenes of domestic life and country landscapes merge to form uncanny compositions. This edition was published by Printed Matter, New York, on the occasion of the 2014 Material Art Fair in Mexico City.



Loose-leaf pages from Vitale Bloch, *All the Paintings of Jan Vermeer* (New York: Hawthorne Books, 1963)

On the right page, the recto features *A Young Woman with a Water Jug* (ca. 1662) by Johannes Vermeer (1632–1675), and the verso presents a detail from the same painting. The two images, fused by light and translucency, form one image with the young woman appearing twice, at different scales and positions. The left page features a detail from Vermeer's *The Guitar Player* (1672) on the recto and Vermeer's *The Astronomer* (1688) on the verso, causing the astronomer's globe to appear inside the guitar player's head. This effect influenced Bonillas's edition *Transparencies* (2014).

A long wooden table with a glass top, supported by a dark wood frame. The table is positioned in the center of the room and displays several books and documents. The books are of various sizes and some are open, showing text and images. The table is set against the white wall.



(Details): Orange, 2013

6 pigment color prints on Bond paper, 8 book pages attached to wooden bases, 3 pigment black-and-white prints on Bond paper, wooden shelf 150 x 313 cm (59.06 x 123.23 in.) installed

The shelf displays six framed photographs portraying orange-hued details from Baroque paintings, including works by Caravaggio (1571–1610) and Georges de La Tour (1593–1652). Bonillas photographed these details from reference books, enlarging them to a 1:1 scale of the original paintings. Pages from books and photographs of double-page spreads, featuring the same or similar details, are placed above and below the shelf. The arrangement follows a textual structure, with the framed details as the body of the text and the book pages and photographs as headers and footnotes. The meticulous painting style renders the black-and-white reproductions almost photographically. Notably, photography not only reveals these intricate details but also paradoxically alters the reproductions' chromatic reality.



Spread from David Hockney, *Secret Knowledge* (New York: Penguin Group, 2001)

In this book, Hockney argues that the hyperrealistic qualities in Renaissance and Baroque paintings are attributed to the use of optical devices such as mirrors and lenses. The English painter thus ties the origins of photography to the first naturalistic applications of details and perspective in painting. The book forms the basis for Bonillas's *(Details)* series (2014), in which he explores the relationship between photography and painting in this period.



Spread from Cuzin, Jean-Pierre, and Pierre Rosenberg et al., *Georges de La Tour* (Paris: Réunion des Musées Nationaux, 1997)

This spread includes a reproduction of a detail from the French Baroque painter Georges de La Tour's *La Madeleine à la flamme filante* (The Magdalen with a Smoking Flame, 1638–1640), which depicts a smoking flame illuminating books, a cross, and a rope. Bonillas photographed this detail and enlarged it to a 1:1 scale of the original painting for *(Details): Orange* (2014).



Illuminations, 2018
 24k gold leaf on sulfite pulp paper, Masa, 77 gr.
 57 x 43 cm (22.4 x 16.9 in.) each
 Set of 4, Edition of 5 (+2 AP)

Each print features a paragraph from Chapter Two of the French poet Arthur Rimbaud’s poem “Childhood,” extracted from his book *Illuminations* (1886). Bonillas drew a connection between the effect of gold leaf in illuminated manuscripts and Rimbaud’s description of a scene where “The swarm of golden leaves buzzes around the general’s house.” In illuminated manuscripts, certain letters are highlighted with gold leaf, serving both as decoration and a source of illumination when exposed to candlelight. For his *Illuminations* (2018), Bonillas illuminates only the closed shapes from the letters in the poem with gold leaf, creating a coded translation of Rimbaud’s poem.



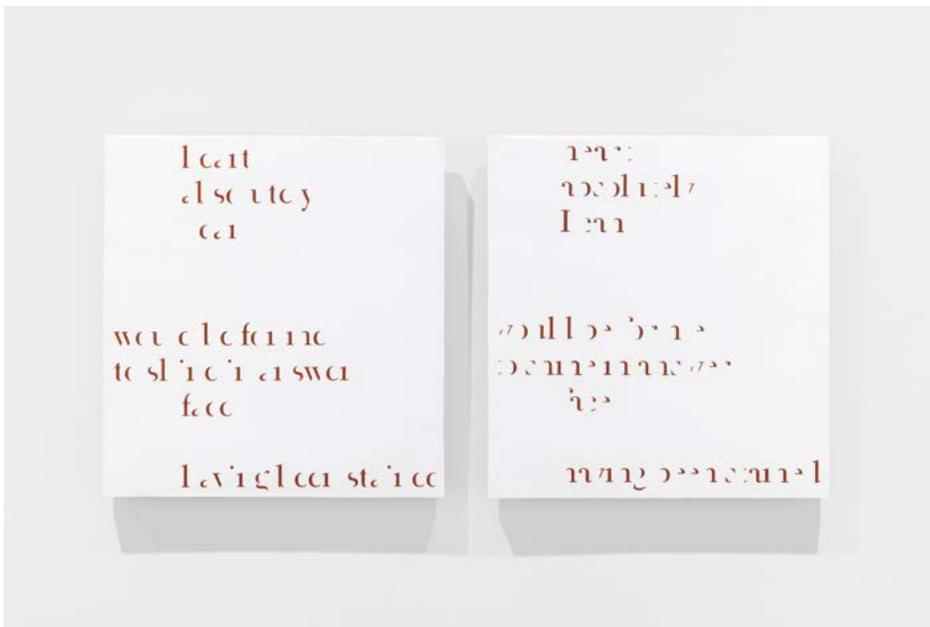
Spread from Arthur Rimbaud, “Childhood” in *Illuminations*, translated by John Ashbery (New York: W.W. Norton & Company, 2011)



Spread from *Remarkable Books* (New York: DK Publishing and Penguin Random House, 2017)

The spread from *Remarkable Books* explores *The Book of Kells* (800 C.E.), renowned as one of the most significantly decorated manuscripts from the medieval period, acclaimed for its calligraphy. The typography employed in Bonillas’s version of Rimbaud’s poem was inspired by the calligraphy in *The Book of Kells*. The typography is only visible in the gold leaf shapes in *Illuminations* (2018).





Songs (Fragment I), 2018

Pigment with casein on mortar on huanacaxtle wooden plank
 36.1 x 34.5 cm (14.2 x 13.6 in.) each
 set of 2 from a series of 8

This series of diptychs is derived from surviving songs by Sappho, the prolific poet of ancient Greece. With only fragments remaining, Bonillas typographically emphasized this fragmentation by employing the first stenciling method from the 17th century that allowed for the repeated use of the same stencils by splitting letters in half. Bonillas, together with the painter Jesús Moreno, traced the letters from Sappho's songs using this stenciling technique. On one board, half of each letter is presented, while the other half is shown on the opposing board. Completing the songs requires mentally joining the two fragments.



Songs (Fragment II), 2018

Pigment with casein on mortar on huanacaxtle wooden plank
 39.6 x 17.3 cm (15.6 x 6.8 in.) each
 set of 2 from a series of 8



Spread from Anne Carson, *If Not, Winter: Fragments of Sappho* (New York: Random House, 2002)

This spread features a fragment from a surviving song by Sappho translated by the Canadian poet and essayist Anne Carson. The song can be read in Bonillas’s *Songs (Fragment I)* (2018).



Stencil test sample for *Songs* (2018)



Spread from Stuart Hall and Paul Stiff, *Typography Papers 9* (London: Hyphen Press, 2014)

In this spread, Professor of Graphic Communication Eric Kindel discusses the history of stencil letters, focusing on the stenciling method devised by the French scholar Gilles Filleau des Billelles in the 17th century. Des Billelles’s method was the first to enable the repeated use of the same stencils for creating distinctive typographies. To prevent the detachment of closed shapes, such as the interior of an “O,” each stencil letter is split in two. This approach is visually demonstrated in *Songs* (2018).



Diurnals (Copper Plate), 2018
 Chromogenic print on Fujicolor Crystal Archive paper
 30 x 30 cm (11.8 x 11.8 in.) each
 Set of 6, Edition of 5 (+2 AP)

For this work, Bonillas explored heliogravure, a printmaking process popularized at the end of the 19th and early 20th centuries for reproducing photographs and other detailed images, known as gravures. The process involves exposing a photosensitive copper plate to light through a photographic negative, which artisans then etch, ink, and press onto another surface to transfer an image. Drawn to the polished mirrored surface of the copper plate before the application of ink, Bonillas conceptualized the plate not merely as the medium for producing a gravure, but as gravures themselves. In these six prints, the artist employed a copper surface to reflect the photogravures of different Parisian interiors from the 1930s, and then photographed their ghostly reflections.



Prints from *Ensembles Nouveaux*
 (Paris: Editions Charles Moreau,
 1930)

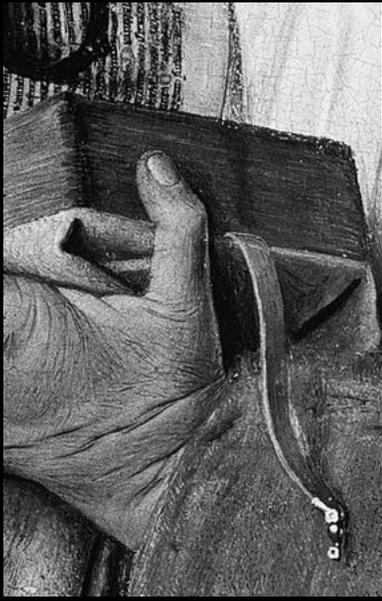


Iñaki Bonillas, Rafael Ortega
Heliogravure (Bicarbonate & Ink), 2018
 HD video, color, sound;
 5:16 min.; 3:25 min.
 Edition of 3 (+2 AP)

These images are two of the thirty-two plates in this portfolio that depict Parisian interiors from the 1930s. The studio on the left was designed by Gabriel Englinger, and the salon on the right was designed by the firm Desny. The images were reproduced through the heliogravure printing process. In *Diurnals* (2018), Bonillas utilized a clean copper surface to reflect images from the book, which he subsequently photographed and printed onto glossy paper. Notably, the images are reversed and cropped due to the mirrored reflection of the square copper plate.

These videos guide viewers through parts of the processes involved in making gravures after a photographic image has been etched onto an exposed copper plate. In the first video, the process of cleaning a copper plate with bicarbonate to neutralize any remaining acid from the etching process is shown. The second video demonstrates the next step of applying and wiping black ink onto the etched copper surface to prepare the plate for printing.





books & editions
1998-2019





10 Cameras Documented Acoustically, 1998
Digital sound files, 10 cds
Edition of 6

This edition was first shown during the annual photography exhibition Fotoseptiembre, where invited artists had to secure their own exhibition venues. Bonillas chose Tower Records in Mexico City as his presentation space, recording the sound the release of the shutter speed made on ten cameras, including Pentax, Minolta, and Nikon, onto compact discs. These ten discs were inserted into the store's listening stations, where customers unexpectedly encountered his audio-based photographic work. This edition is exemplar of Bonillas's early work, characterized by highly analytical studies of ordinary photographic procedures.



Iñaki Bonillas, Roger Willems
White Book, 2002
Published by Roma Publications, Amsterdam
Edition of 50

This 888-page white book mimics the format and paper quality of the generic phone books found in Bonillas's native Mexico City. The original blank book was passed along to eight artists, each invited to photograph it as they wished. The resulting eight photographs were inserted into the book: some depict the book frontally as a monolith, others convey its tactile dimensions, and one captures the book's pages in flight, flapping its wings. By placing these representations inside, the original book folds into itself, intertwining the photo and printing processes inextricably.



Iñaki Bonillas, Dieter Roelstraete, Roger Willems
Photographic Views, 2003
Published by Roma Publications, Amsterdam
Edition of 300

This book features Bonillas's project *Photographic Views from a Wall* (2003), which examines the English pioneer of photography William Henry Fox Talbot's discovery of how to make a paper negative from which multiple prints could be made. The book also includes *Blueprint* (2003), a collaboration between Bonillas and Roger Willems, comprising heliographic contact prints depicting windows. These works are complemented with an essay by Dieter Roelstraete that discusses the projects in relation to the larger history of photography.



The Shadow and the Flash, 2007
Published by CRU, Figueres, Barcelona
Edition of 500

Bonillas's maternal grandfather, José Rodríguez Plaza, held a fascination for the imagined lifestyle of the American cowboy. *The Shadow and the Flash* is part of an ongoing body of work rooted in J.R. Plaza's 30-volume photo-archive that Bonillas inherited. The inspiration for this project arose when Bonillas discovered a disparity between the idealized cowboy images conjured by J.R. Plaza in his photographic albums and the less glamorous reality documented in his diary during his 1945 trip to Wyoming. The book incorporates Bonillas's typewritten transcription of his grandfather's diary, complemented by blurred reproductions of the fictional images. This convergence of fiction and reality reveals the delicate architecture of personal identity and the role of images as "countermemory" within an archive.



J.R. Plaza Archive 2003-2007, 2008
Published by ProjecteSD, Barcelona
Edition of 500

This book compiles all of Bonillas's works made between 2003 and 2007 related to the J.R. Plaza Archive. The artist's literalistic impulse towards photography underwent transformation with the inheritance of his grandfather's photo archive, a corpus he subsequently referred to as the "J.R. Plaza Archive." Comprising nearly 3,000 pictures arranged in 30 albums, alongside 800 slides, 2 volumes of a film encyclopedia, and a folder of composite documents, this archive served as the matrix for an ongoing body of work. The projects map out a constellation of themes related to the technical and cultural history of photography. The book includes texts by María Minera and Carles Guerra.



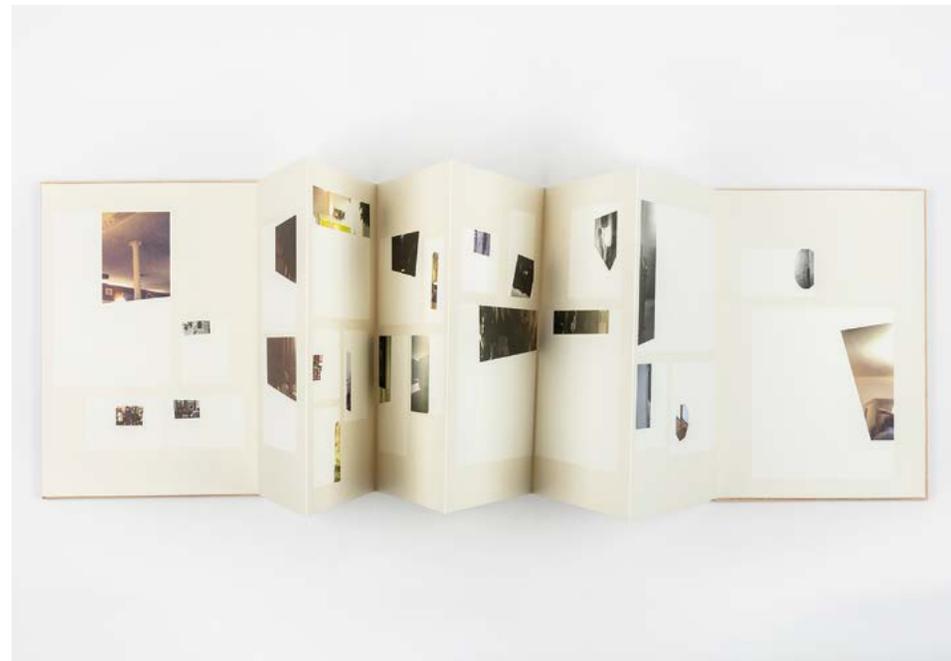
The World According To Fragments, 2009
Published by Argobooks, Berlin
Edition of 500

"The World According to" series, published by Argobooks, seeks to challenge artists to work in an unfamiliar manner: using any source other than their own work, they develop an idea, a concept, a theme, or a vision that can only be executed on paper. On 64 blank pages, they can collect images, texts, graphics, and/or invite artists, friends, and family to generate and contribute content. For the first issue, Bonillas opens his personal library to the reader, presenting nearly 50 numbered short texts that paint a portrait of the artist's philosophical take on "the world." Writers featured include William Blake, Roberto Bolaño, e.e. cummings, Friedrich Nietzsche, Franz Kafka, Jack Kerouac, among others.



Uncertainty Principle, 2009
Published by Quick Magazine, Berlin
Edition of 250

This book documents Bonillas's project, *Uncertainty Principle*, grounded in the French physicist and philosopher Blaise Pascal's concept of "Les extrêmes se touchent," meaning opposites meet. Although cold and hot are traditionally viewed as opposites, this distinction blurs with a slight shift in perspective. Bonillas illustrates this idea by juxtaposing a series of black-and-white photographs of the coldest and hottest landscapes on Earth: the deserts and the poles. Upon initial inspection, the snow and sand become indistinguishable, challenging the conventional understanding that snow and sand represent remote states of matter.



The Mirror's Ideas, 2010
Published by Silvio Zamorani Editore, Turin
Cherry wood cover
Edition of 60 (+12 AP)

This edition comprises a long piece of paper folded into the shape of an accordion, known as a leporello. Bonillas used this structure to create an archive around *the ideas of the mirror*, incorporating only photographs where mirrors unintentionally enter the frame. This inadvertent inclusion captures an alternative perspective of the scene or an entirely different scene, revealing a "fourth wall" that, much like the photograph itself, can be deceptive. Although the specular mirror-like reflection represents the only possibility of true identicalness, a perfect mirror does not exist due to the minimum curvature of its surface, which distorts perception and presents images in reverse. It is this curious space through which the mirror *speaks* that serves as the inspiration for this work.



Sermons of the Most Illustrious Sir, 2010
Offset print on multi-offset paper, 120 gr.
Published by MOREpublishers, Brussels
Edition of 100 (+7 AP)

The original idea for this project arose from the Mexican poet Luis Ignacio Helguera's book *Zugzwang* (2007), in which he wryly notes that "moths show the writer that it is actually possible to make a living out of books." Inspired by this irony, Bonillas sought out books exposed to moths, discovering their patterns of destruction as maps of the passing of time. The word "sermons" in the edition's title, rooted in Latin, signifies a "stringing together of words." This mirrors what moths do: they nourish themselves word by word, akin to a reader's engagement with a text.



J.R. Plaza Archive, 2013
Published by JRP|Editions, Switzerland
Edition of 1,000

This book is the second publication that explores Bonillas's works related to the J.R. Plaza Archive. In 2003, Bonillas introduced his grandfather José Rodríguez Plaza's archive into his work, enabling the artist to chart out a constellation of themes that explore the technical and cultural history of photography. The book comprises a series of theoretical and literary texts by writers, philosophers, and poets on 20 works created by the artist from the archival material, including Claudio Isaac, Dieter Roelstraete, Iván Ruiz, Lorena Marrón, Luigi Amara, Michel Blancsubé, Rubén Gallo, Sarah Demeuse, Tom McDonough, and Verónica Gerber. The publication is part of a series of artists' projects edited by Christoph Keller.



The Idea of the North: Routes, 2014

Screen print on 100% cotton fiber paper, free of chlorine and acid residues, 240 gr.

Edition of 10

The white lines on this map, produced from an absence of ink, represent the routes taken by the explorers who first attempted to conquer the North Pole. When the print is viewed under dim light, the lines become black and the beige background turns a fluorescent green, evoking the aurora borealis, also known as the Northern Lights. The fluorescent layer represents the traversed ground where crushed ice built up after explorers broke through the land in search of northern passages. The edition is part of a larger body of work in which Bonillas examines the abstract ideas of the “north” from his southern perspective in Mexico.

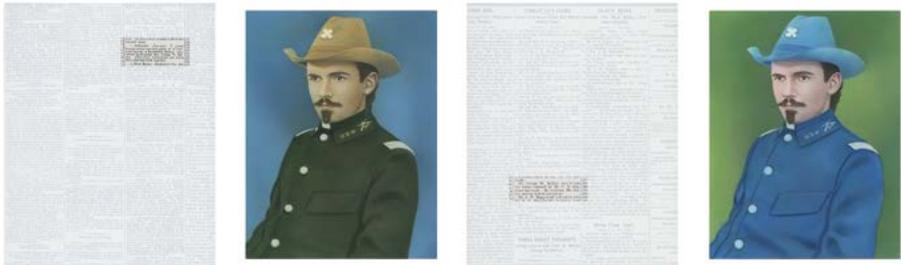
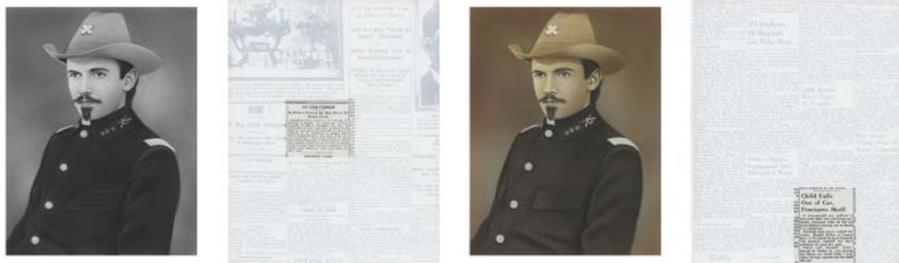


The Idea of the North: Questions, 2014

Screen print on uncoated acid-free paper, FSC-certified, 104 gr.

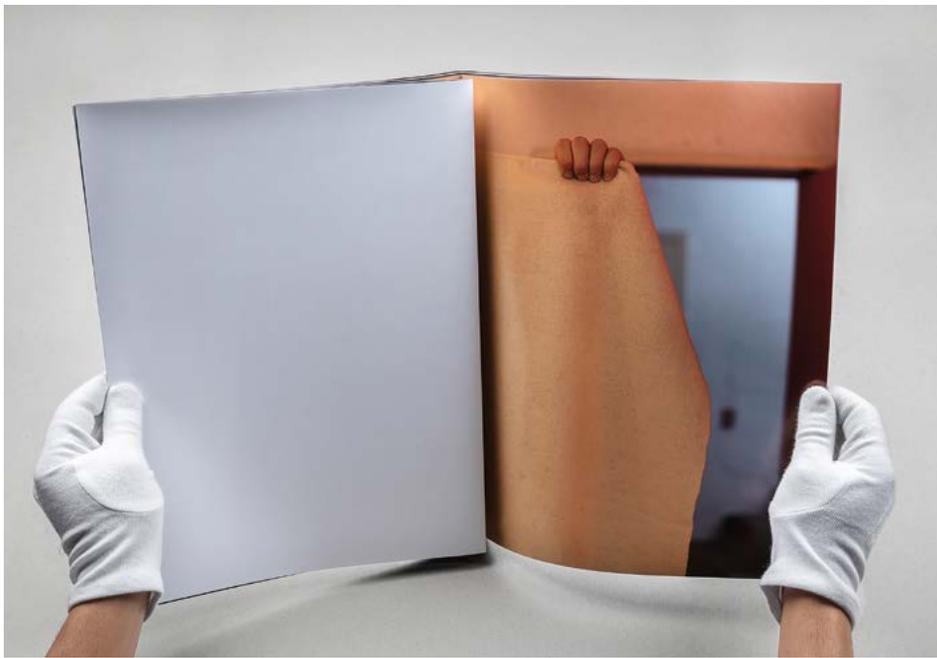
1 from a set of 22, Edition of 10

This edition is part of Bonillas’s larger body of work in which he explores the abstract ideas of the “north” from his southern perspective in Mexico. The artist is drawn to how different languages and alphabets generate deeper layers of unknowns between the north and south. In this work, he selects verses from northern poets like Anna Ajmátova, Dan Andersson, Bjarna Thórarensen, Jón Óskar, among others, where the question mark, a “universal” interrogative sign, is employed. Maintaining the original language—whether Icelandic, Finnish, or Russian—the words become inaccessible to those who do not know the language. The words transform into images and are read vertically rather than horizontally. The viewer’s eyes move from top to bottom, north to south, and back again, journeying to the northern territories without leaving home.



George W. Rollins, 2015
 Published by La Caja Negra, Madrid
 Edition of 12 (+3 AP)

This portfolio features hand-colored versions of an antique portrait depicting a military volunteer that hung in Bonillas's family home for decades. Although the sitter's identity remained unknown, the name "George W. Rollins" is inscribed onto the photograph. The artist identified various individuals with this name in newspapers from different time periods. Subsequently, artisans from Donceles Street, in the Historic Center of Mexico City, were invited to color in a portrait based on the identity described in one of the found articles. The colored portraits in this collection are accompanied by excerpts from these newspapers, describing the multifaceted and unstable identity of George W. Rollins, who may or may not have been a bank robber, a circus acrobat, or a farmer.



Fabrics, 2017

Pigment prints on glossy paper, 160 gr.
Edition of 20 (+5 AP)

This edition was created following Bonillas's site-specific exhibition, *Secrets*, at Casa Luis Barragán in 2016. While working in the house, the artist inventoried Barragán's fabric collection. Every piece of cloth was photographed while held by an unseen person who intentionally concealed their surroundings. For this edition, Bonillas selected seven images from the diverse spectrum of colors and textures documented in the inventory.



Conversations with Marcel Duchamp, 2017

4 negatives, 4 solar prints on cardboard, 4 printed texts on acetate
Published by EXIT, Mexico City
Edition of 5

EXIT La Librería in Mexico City invited Bonillas to intervene in one of their books for sale. Opting for a sun-discolored Spanish edition of Pierre Cabanne's *Conversations with Marcel Duchamp* (1971), Bonillas applied a similar treatment to four photographs of objects from his site-specific project, *Secrets* (2016), at Casa Luis Barragán related to works by Duchamp. Each sun-exposed image was inserted into the book and accompanied by an additional text by Daniel Aguilar Ruvalcaba. The four texts are printed on translucent paper and placed into the empty spaces between Cabanne and Duchamp's conversation. Ruvalcaba joins the conversation by posing questions and making observations directly related to the text.



Journey to Waterloo, 2018

Pigment print on alpha-cellulose paper, 325 gr.
Edition of 30

This project pays tribute to the Belgian artist Marcel Broodthaers and his film *Un voyage à Waterloo* (1969). In the film, Broodthaers journeys to the historical site of the Battle of Waterloo, on the occasion of the French emperor Napoleon Bonaparte's 200th birthday. The journey is made by a truck transporting art, in which Broodthaers places an empty box. Bonillas's work comprises a series of photographs documenting the journey of an empty photosensitive paper box also within a truck transporting art in Mexico City. The final destination is the corner of Mina and 2 de Abril, once the location of the Waterloo pulquería in the early 20th century. Throughout the journey, various images of the truck were taken on city streets, evoking the places Broodthaers's truck traveled.



The Next Time You See Me I Will Have Changed a Lot, 2018

21 printed pieces of glass with wooden base and booklet in linen-bound clamshell box
Published by SW Ediciones, New York
Edition of 35 (+3 AP)

This edition is a small-scale version of Bonillas's work, *Like Sparrows Around a Pool of Water* (2018), inspired by Marcel Duchamp's *The Large Glass* (1915–1923). Embedded within this edition is also a homage to Duchamp's miniature readymades concealed within boxed cases. The 21 images printed onto the glass depict objects concealed in the drawers and closets of architect Luis Barragán's home, featured in the site-specific exhibition *Secrets* (2016). The glass pieces invite rearrangement, allowing audiences to encounter diverse compositional arrangements and the interplay of light and shadow on the slides. Duchamp's cryptic message to the French painter, Jean Crotti, written as he boarded a ship to Buenos Aires—"The next time you see me, I will have changed a lot"—inspires the title.



Iñaki Bonillas,
Mireya Badillo
The Book of Processes,
2018
Hand-sewn book with
leather covers, black
album-type pages,
silk-screened texts,
and pigment prints on
Japanese paper
Edition of 1



Iñaki Bonillas,
Rafael Ortega
*The Book of
Processes*, 2018
HD video, color,
sound; 9:2 min.
Edition of 5 (+2 AP)

This book and video piece examine the artisanal production of books, such as paper-making, movable typefaces, darkroom photo development, word illuminations, and book binding. The works were made for Bonillas's 2018 exhibition *No Longer, Not Yet* at kurimanzutto, Mexico City. The book highlights the numerous invisible hands involved in its creation, celebrating a dying craft in the face of technological advancements.



Leporello, 2018
Pigment print on cotton paper
Published by kurimanzutto, Mexico City and New York
Edition of 15 (+3 AP)

This leporello is populated with black-and-white photographs sourced from manuals detailing the process of making books by hand. First exhibited in Bonillas's solo exhibition *No Longer, Not Yet* at kurimanzutto, Mexico City in 2018, the piece explores the artisanal production of books and sheds light on the unseen hands involved in their creation.

DONALD KNACK / Percussionist
JOHN CAGE 27'10.554"
FOR A PERCUSSIONIST
MARCEL DUCHAMP
THE BRIDE STRIPPED BARE BY HER
BACHELORS, EVEN, ERRATUM MUSICAL
FIRST RECORDINGS



nova.mus.musicha

JOHN CAGE

side one side one
MUSIC FOR MARCEL DUCHAMP (1947)
(6:30/6:30)
MUSIC FOR AMPLIFIED TOY PIANOS (1960)
(12) (12)
side two side two
RADIO MUSIC (1956)
(6) (6)
4'33" (intreparti: 30'30"/2'23"/140") (1952)
(4:29/4:29)



JUAN HIDALGO



Rrose Sélavy



Ice-Peaks, 2018

Published by Arts Libris, Barcelona and Verlag der Buchhandlung Walther König, Köln
Edition of 400

This book finds inspiration from Carl Andre’s untitled 25-page contribution to the renowned *Xerox Book* exhibition—an exhibition conceived as an artists’ book. Andre’s contribution comprised a progressive accumulation of empty squares simulating sculptural bodies. Bonillas drew a connection with the empty squares to the empty frames in a roll of film. On the right page of each spread is *Peaks*, where Bonillas populates empty squares with 25 photographs of the world’s highest mountain peaks. On the opposing pages, illusions of floating ice sheets are created using the photocopier’s glass as if it were the sea and shattered pieces of white tableware as the moving *Ice*. By combining these two works in a single book, Bonillas establishes a reading of dichotomies: from white to black, from empty to full, from liquid to solid.



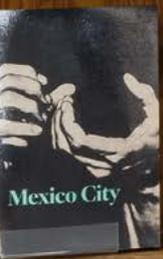
Secrets, 2019

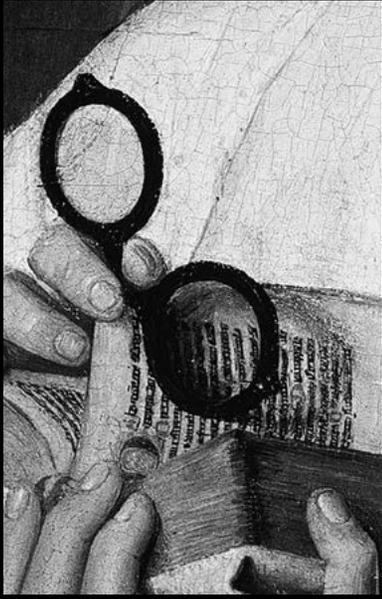
Published by Estancia FEMSA - Casa Luis Barragán, Mexico City
Edition of 500

This publication gathers texts and images from Bonillas’s project, *Secrets*, at Casa Luis Barragán in 2016. For the site-specific exhibition, the artist intervened into the negative spaces of the architect’s former home, strategically placing more than 50 objects, such as a glass eye, a plaster torso, a meat grinder, and a sea coconut, behind doors and inside closets and drawers—areas shielded from visitors. The genesis of this project arose from the observation that Barragán’s architecture, in its distilled state, stands liberated from the detritus of daily life: the accumulation of objects, papers, and useless paraphernalia. The book continues this project with texts by Luis Felipe Fabre, Álvaro Enrigue, Mónica de la Torre, Tom McDonough, Manuel Ciaruqui, and Daniel Aguilar Ruvalcaba, with a visual contribution by Olmo Cuña.



OMBRA
LHO





biography

Iñaki Bonillas
*1981, Mexico City

Despite all appearances, Iñaki Bonillas is not a photographer. Rather, his work investigates the materiality and semiotic depth of photography in a topographic manner, constantly exploring a boundary that serves as both the material margins of the medium and its self-reflective essence.

Trained in the subtleties of image processing while working as an assistant in a photographer's studio, Bonillas's work began with highly analytical studies of ordinary photographic procedures. His literalistic impulse evolved with the inheritance of his grandfather's photo archive in 2000, a corpus he referred to thereafter as the "J.R. Plaza Archive." Composed of nearly 3,000 pictures grouped in 30 albums, along with 800 slides, two volumes of an encyclopedia on film, and a folder of composite documents, the J.R. Plaza Archive became the matrix of more than 30 works produced between 2003 and 2023. Although this collection is not the sole source or territory of Bonillas's production, it has allowed the artist to map a constellation of problems and themes in which the cultural history of photography, as well as its structural behaviors, emerges.

Solo exhibitions include: *Desde el archivo: Interiores*, kurimanzutto, Mexico City (2024); *The Projectionist*, Galerie Nordenhake, Stockholm, Sweden (2022); *Jazz Covers from the J.R. Plaza Archive*, as part of *Siembra*, kurimanzutto, Mexico City (2021); *Diario de sucesos poco notables (Journal of (Un)remarkable Events)*, ProjecteSD, Barcelona (2020); *Jazz Covers from the J.R. Plaza Archive*, Galerie Nordenhake, Berlin (2020); *Marginalia*, kurimanzutto, New York (2019); *Ya no, todavía no (No Longer, Not Yet)*, kurimanzutto, Mexico City (2018); *El triunfo de la vida solitaria (The Triumph of Solitary Life)*, ProjecteSD, Barcelona (2017); *Escritura nocturna (Nocturnal Writing)*, BORCH Gallery, Berlin (2017); *La larga exposición*, Biquini Wax, Mexico City (2017); *The Infinite Relation in Difference*, with Ulay, DUM Project Space, Ljubljana, Slovenia (two-person exhibition) (2016); *Secretos*, Casa Luis Barragán, Mexico City (2016); *Photogravures*, BORCHs Butik, Copenhagen (2015); *Écrit sur du vent*, with Bertrand Lamarche, La Compagnie, Marseille, France (two-person exhibition) (2015); *Arxiu J.R. Plaza*, La Virreina Centre de la Imatge, Barcelona (2012); among others.

Group exhibitions include: *TODOS JUNTOS (All Together)*, kurimanzutto, New York (2022); *Excepciones normales*, Museo Jumex, Mexico City (2021); *Around the Day in Eighty Worlds*, Musée d'art contemporain de Bordeaux (CAPC), France (2020); *Companion Pieces: New Photography 2020*, The Museum of Modern Art, New York (2020); *The Matter of Photography in the Americas*, Cantor Arts Center, Stanford University, CA (2018); *La Ciudad de México en el arte. Travesía de ocho siglos*, Museo de la Ciudad de México, Mexico City (2017); *Point/Counterpoint: Contemporary Mexican Photography*, Museum of Photographic Arts (MOPA), San Diego, CA (2017); *Hacer amar plantar árboles*, Colección Valzuela, Centro de Arte de Alcobendas, Madrid (2017); *Vacío perfecto*, Museo de Arte Contemporáneo de Castilla y León (MUSAC), Spain (2017); *Crisis of Presence*,

Pori Art Museum, Finland (2016); *Pierre Menard: About Rewriting*, Maison de l'Amérique Latine, Paris (2016); *Variaciones sobre tema mexicano*, Torre Iberdrola, Bilbao, Spain (2016); *How to Do Art with Words*, Museo de Arte Contemporáneo de Castilla y León (MUSAC), Spain (2015); *Strange Currencies: Art & Action in Mexico City, 1990–2000*, The Galleries at Moore, Moore College of Art & Design, Philadelphia, PA (2015); *(Ready) Media*, LABoral Centro de Arte y Creación Industrial, Gijón, Spain (2015); *General Indisposition. An Essay About Fatigue*, Fabra i Coats, Centre d'Art Contemporani, Barcelona (2015); *Another Part of the New World*, Moscow Museum of Modern Art, Russia (2015); *This-Hasn't-Happened*, Centro de Arte 2 de Mayo (CA2M), Madrid (2015); *Desires and Necessities*, Museu d'Art Contemporani de Barcelona (MACBA) (2015); *Punctum*, Salzburger Kunstverein, Austria (2014); *Beyond*, KUMU, Tallinn, Estonia (2011); *Poule!*, Colección Jumex, Mexico City (2012); *Resisting the Present*, Museo Amparo, Puebla, Mexico (2011) and Musée d'Art Moderne de la Ville de Paris (2012); *Little Theater of Gestures*, Kunstmuseum Basel (2009) and Malmö Konsthall, Switzerland (2009); *Intervención al pabellón*, Pabellón Mies van der Rohe, Barcelona (2005); *Pequeña historia de la fotografía*, MUHKA, Antwerp, Belgium (2003); *Locus Focus*, Sonsbeek 9, Arnhem, The Netherlands (2001).

Bonillas has participated in the 30a Bienal de São Paulo, Brazil (2012) and 50th Venice Biennale (2003).

Bonillas lives and works in Mexico City.



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From the Archive
Iñaki Bonillas: Interiors
2024

kurimanzutto







kurimanzutto

from
the archive

